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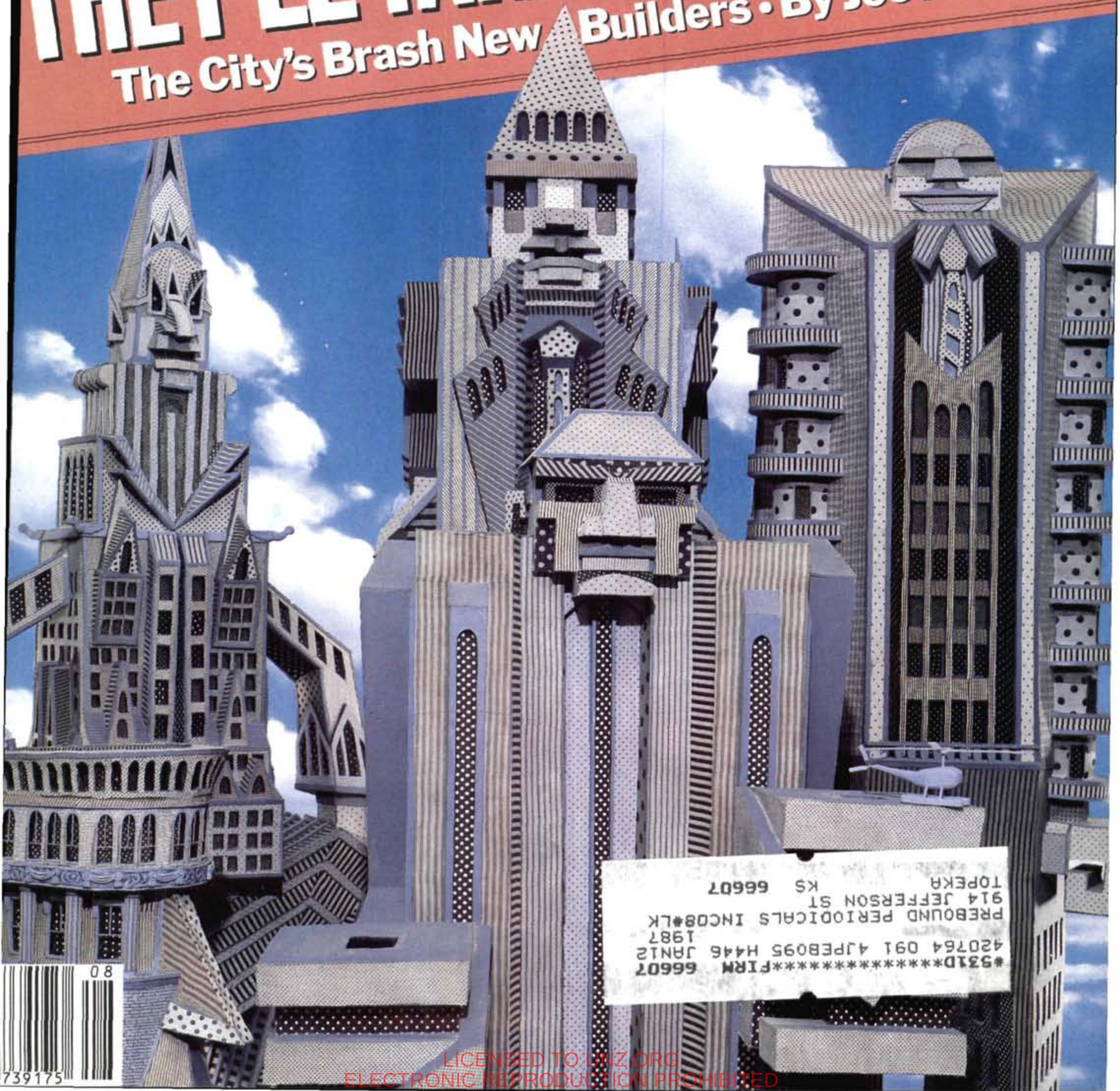

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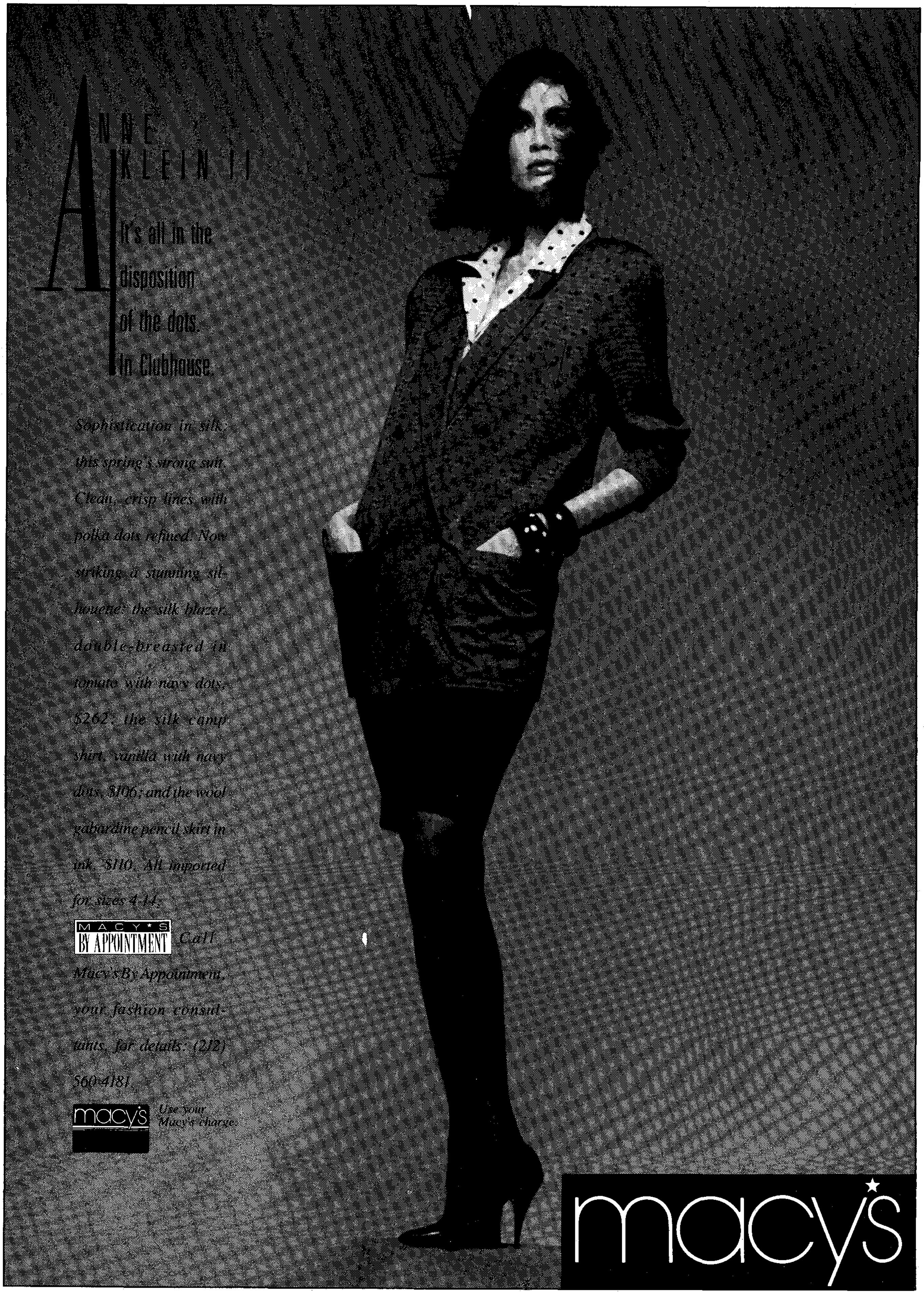

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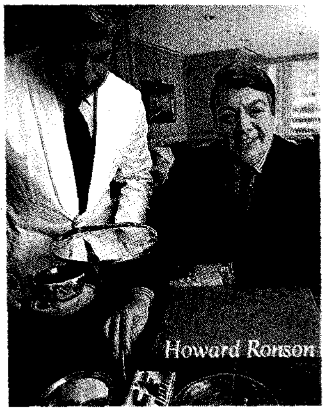
BY JOE KLEIN



Real-estate development in New York has entered a new era: The buildings are fancier than ever, the deals bigger, the stakes higher. And many of the biggest risks are being taken by newcomers as eager to promote themselves as they are their buildings. They view themselves as merchant princes, Renaissance men, patrons of the arts, wizards of finance, and as tough customers too. Says one developer, "You know, my son said to me, 'You guys are the rock stars now.' " Joe Klein profiles the new hotshots of high rises.

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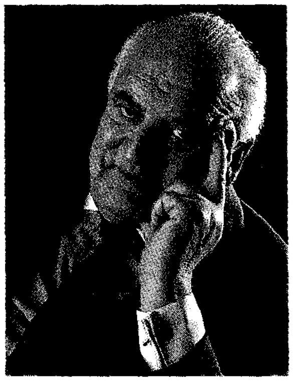
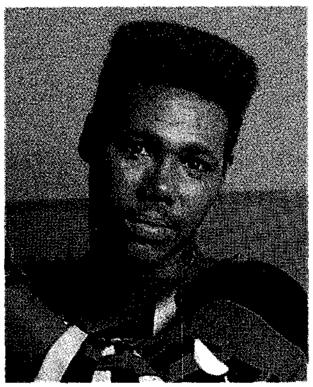
BY GIGI MAHON



At the moment, Lord Weidenfeld, the portly British publisher, is one of the busiest men on two continents. Weidenfeld is famous for his charm, his parties, and his successful pursuit of beautiful, accomplished women. Now he's bringing his business and his "swiveling eyes" to New York. In March, he and partner Ann Getty paid $2 million for Grove Press; in May, they announced the opening of a New York branch of his London publishing house. "What makes George tick?" asks a friend. "The same thing that makes everyone else tick. He just ticks louder."

46 Jewel of a Nile

BY ANTHONY HADEN-GUEST



Nile Rodgers did not have an auspicious start: He spent much of his childhood shuttling between his mother in New York and his grandmother in Los Angeles. During high school, he joined—and was kicked out of—the Black Panthers; later, he sold guitars, put in time at after-hours clubs, and played in various bands, the last of which was Chic. In 1980, he produced *Diana*, Diana Ross's best-selling album. He has since produced hits for David Bowie, Madonna, and Duran Duran. "I am having so much fun," says Rodgers, "you have *no idea*."

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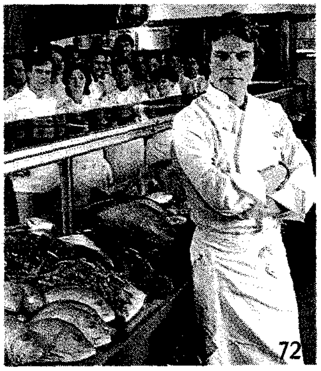

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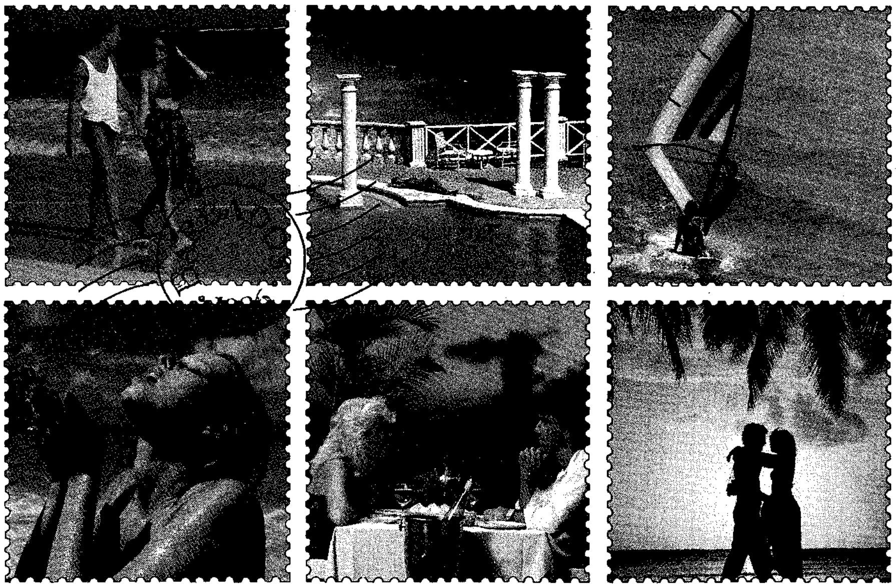

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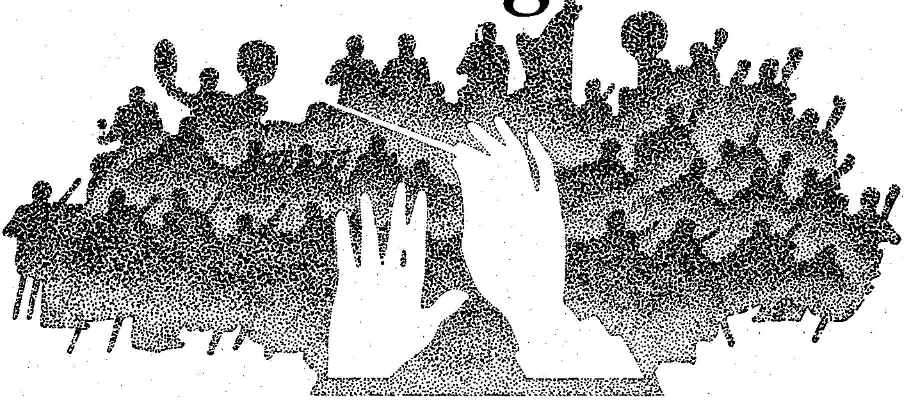

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LETTERS

The TV-News Race

New York MUST HAVE BEEN PRESCIENT—your cover story "Dan on the Run" [by Tony Schwartz, February 3] arrived just as America was experiencing a death in our national family. Rather was the one I turned to instinctively for information, elucidation, and reassurance. He has proved that he is in the tradition of "Pope" Murrow and "Cardinal" Cronkite—he is our father figure.

Joan Mary Macey
Binghamton, N.Y.

WHEN DAN RATHER SAYS THAT IF HE were female he'd "always be pregnant," he obviously thinks he's being very clever. However, not only does his remark imply that a woman's sole job is to procreate (after all, if he were female, why couldn't he be an anchorwoman, with or without children?), it also draws a disturbing parallel between a woman's urge toward motherhood and the competitive nature of the workplace. Perhaps Rather should exercise the same editorial discretion over his off-the-cuff statements as he does over his nightly broadcasts.

Patricia Fabricant
Manhattan

DAN RATHER'S A GOOD READER BUT A lousy ad-libber, as he demonstrated during the space-shuttle tragedy, when he tried to pontificate spontaneously and was rarely able to put two sentences together without hemming, hawing, stuttering, and backtracking. Tom Brokaw, in contrast, just *talked* to us and was far easier to follow. Dan's just too self-conscious about his image to be very human under genuine crisis conditions.

Jack McConnell
Charlotte, N.C.

FAILING TO MENTION *The MacNeil/Lehrer NewsHour* did a disservice to those of us who get the headlines from Dan Rather et al., then turn to Robert and Jim for depth. Apparently, Tony Schwartz joins the majority satisfied with the superficial—ignoring, or perhaps unaware of, the juice and meat of the matter available just a flick of the dial away.

Janet Dalton
Hackettstown, N.J.

PERHAPS DAN RATHER LEADS THE RATings game because he understands show biz so well. Peter Jennings may not have

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

the Rather razzle-dazzle, but he certainly draws viewers who take news broadcasts seriously. And contrary to popular opinion, being serious is not always the kiss of death—even in ratings heaven.

M. C. Kuner
Manhattan

Al Things Considered

SENATOR AL D'AMATO IS THERE WHENever there is a headline, front-page photo, or TV spot to be made, whenever there is a crisis or scandal to be exploited ["Battling Al," by Michael Kramer, January 27]. If the definition of a good politician is making the most of every opportunity for publicity, then Al D'Amato is a good politician. But a senator should not be just a good politician. A senator should be a voice, a vote, and a vision. Al D'Amato's voice on human rights and political freedom has been on the side of the devils. His vote has been with those who brutally suppress human dignity and liberty. His vision extends as far as his immediate political self-aggrandizement. He does not deserve re-election.

Halton Adler Mann
Manhattan

WHEN INTERVIEWED FOR YOUR PROFILE of Al D'Amato, I rhetorically asked whether voters in a Senate race "merely cared about the transportation grant D'Amato got for Rochester," or whether they also cared about such issues as arms control and the trade deficit; unfortunately, the word "merely" came out as "really," which alters my meaning.

Senator Lowell Weicker branded my reported remark as "elitist," lauding his Republican colleague as an "incredible pick-and-shovel man." Does Senator Weicker regard as "elitist" his own unstinting defense of civil liberties against the Jesse Helms crowd? In fact, Weicker shows how a senator can deliver both pork and principles—unlike New York's junior senator.

Mark Green
President, the Democracy Project
Manhattan

The Charity Case

YOUR JANUARY 20 "INTELLIGENCER" column carried an item claiming that the U.S. Catholic Conference is seeking the resignation of Lawrence Pezzullo, executive director of Catholic Relief Services, because he allegedly received an interest-free loan without the approval of the CRS Board of Trustees ["Too Much Charity at Catholic Fund?" by Jeanie Kasindorf]. This is not true, and Mr. Pezzullo told this to your reporter when she

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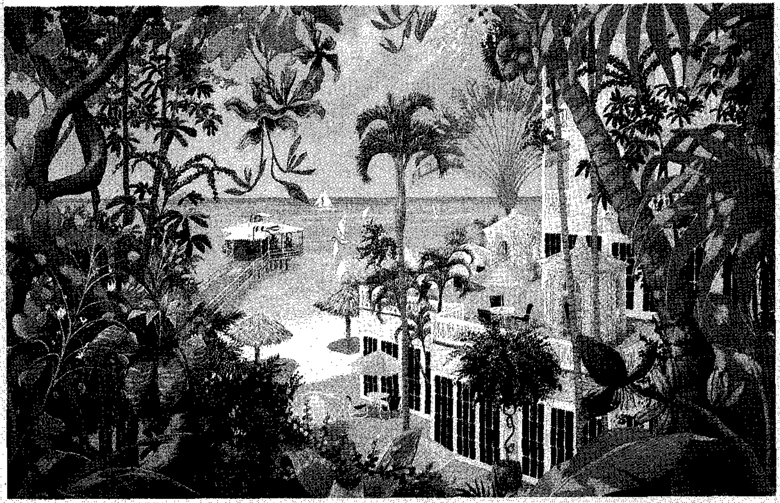

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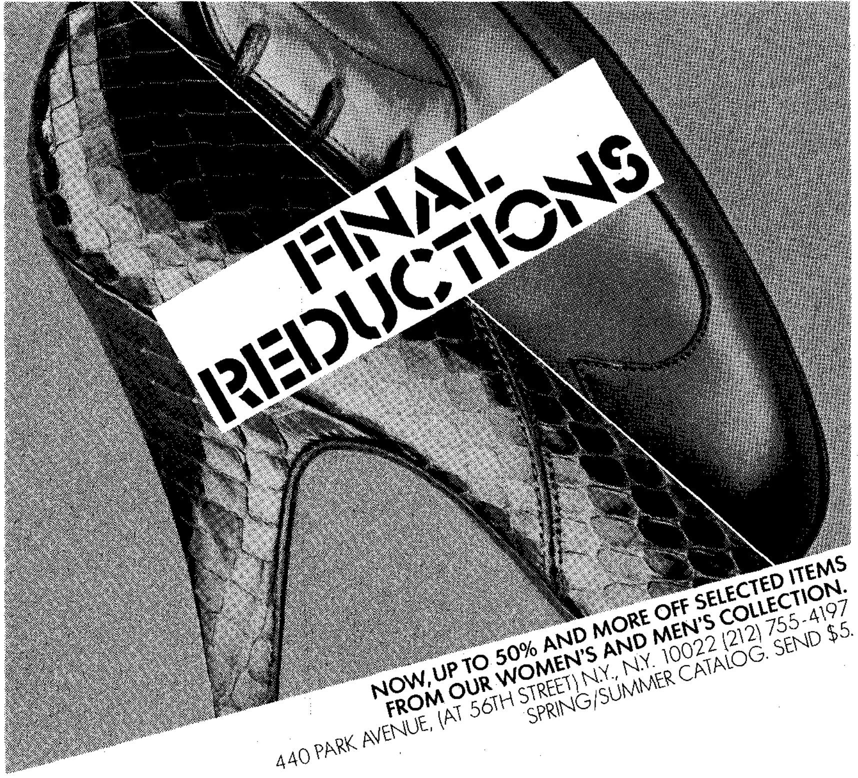

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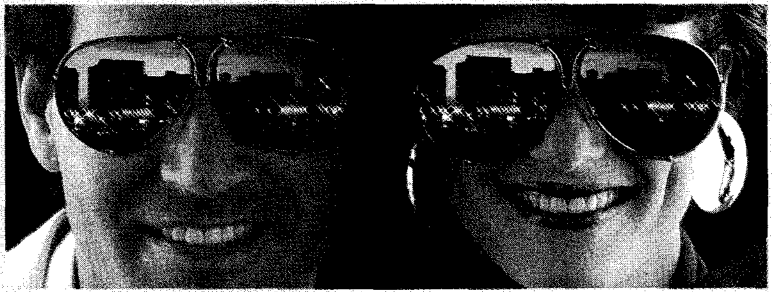

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called on January 8. *New York* nonetheless went ahead with the story, citing some anonymous source.

On January 13, I issued a statement denying the charge. I said, "The relocation loan which Mr. Pezzullo obtained was approved, and this was perfectly consistent with CRS policy then and now. Mr. Pezzullo continues to enjoy the board's support as well as mine." Airing allegations known in advance to be false is journalistically irresponsible. Now that you've done that, the only decent course for *New York* to take is to print a prompt and full retraction.

Daniel P. Reilly
Chairman, CRS Board of Trustees
Manhattan

Jeanie Kasindorf replies: The report that Pezzullo received the loan without board approval has since been confirmed by a second source, former CRS overseas representative James P. MacGuire. I did not say that Pezzullo did not enjoy the CRS board's support. I did say he did not enjoy the support of the U.S. Catholic Conference. Pezzullo has himself since acknowledged that "there may be elements that want to see me not here."

The Rest of 'The Best'

YOUR "BEST OF NEW YORK" ISSUE [DEcember 23–30] was fantastic! I really liked the way you gave all New York its just desserts. Especially going uptown to Harlem and praising Sylvia for her ribs and breakfast. I salute you for a wonderful issue and a great year!

Dennis Green
Manhattan

MY NAME IS RAY HARTLEY, AND I AM THE "unobtrusive" pianist in the Madison Room at the Helmsley Palace. *Naturellement,* my steady fans are up in arms regarding the non-mention of my name in Florence Fletcher's "The Best Martini," and they have pressed me, under the threat of death, into writing you to suggest you do a feature article on top pianists in New York—with me, of course, being selected the top performer of my kind. I do not mean the type of pianist who relies on singing, dancing, juggling, or bawdy and tawdry jokes to please an audience. I must admit that I merely play the piano, my repertoire running the whole spectrum of keyboard performing, from Bach to Broadway. I have recorded three LPs for RCA Victor, played for Queen Elizabeth, written several hit songs, and recently finished a collection of satirical essays entitled *The Impossible Australian Cookbook,* with cartoonist Paul Rigby, which will be published later this year. So I am sure I would have enough to talk about, one way or another!

Ray Hartley
Manhattan

NEW YORK

INTELLIGENCER

BY LISA DE MORAES

STICKER FUN... BEATTY 'DOCUDRAMA'... SONG CHANGES 'HANDS'... HOMESICK *REVIEW*

TIMES BLUE-PENCILS SCHANBERG'S DESK

Sydney Schanberg may be gone from the New York *Times*, but the memory of his controversial departure still lingers.

Last month, *Times* computer chief Howard Angione was told to set up an IBM PC and a computer desk in James Reston's office so executive editor Abe Rosenthal could catch up on some refinements of the paper's computer system. The problem was that the desk had once belonged to Schanberg. Worse, it was still decorated with a red-and-white bumper sticker reading, LOVE ME, LOVE MY CIGAR. A reader had sent the sticker to Schanberg after he wrote a column defending cigar-smokers.

Before Rosenthal arrived for the computer lessons, Angione ordered the offending sticker removed. "I want that off the table," Angione said, "because I don't want Mr. Rosenthal to know he's using Mr. Schanberg's desk."

FANCY FOOTWORK ON 'HANDS' THEME

That video for Hands Across America shown during the Super Bowl wasn't the one organizer Ken Kragen had planned. His publicity promised an original song for the fund-raising campaign, which is being run by U.S.A. for Africa. But the theme was switched by the board of directors at the last minute.

Kragen originally hired songwriters at Look & Company to compose a theme. According to his plan, the residents of a small town would be shown joining hands with celebrities to sing the new song. But when shooting ended, one source says, a group of board members, including Lionel Richie and Michael Jackson, insisted that "We Are the World," the song they did for African-famine relief, be used instead.

Kragen denies claims of a split over the song: "The board just didn't want to lose the overall feel of the 'We Are the World' theme."

The final video used the "World" soundtrack but showed the singers mouthing the Look & Company lyrics.

THE UNREAL WARREN BEATTY

Warren Beatty fans who consider the actor a dream lover are likely to fall for an offbeat book Doubleday plans to publish in October. The tentative title is *American Beauty*.

Doubleday has signed San Francisco author David Thomson to write what he calls a "docudrama," mixing facts and fantasies about the 48-year-old star. Thomson's last book, *Suspects*, was a novel about the "complete lives" of characters from such films as *Casablanca* and *Chinatown*.

SATURDAY REVIEW BITES THE APPLE

It seems the *Saturday Review* just can't get along without New York. According to publisher Paul Dietrich, one of the reasons the perennially troubled journal is moving back to Manhattan after only a year and a half in Washington, D.C., is the dearth of talent there.

In the nine years since Norman Cousins relinquished control of the magazine, *SR*'s editorial offices have wandered from New York to San Francisco, then back to New York, and finally to St. Louis before arriving in Washington. But, says Dietrich, "most of the good writers here tend to be geared to politics, while most of the good cultural writers live in New York. It was a burden not having first-class writing here."

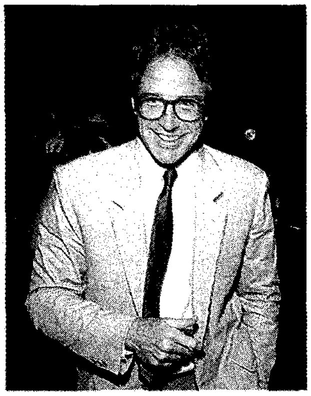
One ex-staffer suggested there was more to the move than editorial quality. Brian Noyes, *SR*'s art director, left last week for the Washington *Post*'s Sunday magazine. "He was our greatest asset," says the former staffer. "The only attention we'd been getting was for the look of the magazine. And New York is the best place to find a replacement."

CALIFORNIA CHAMPIONS GOING CONTINENTAL

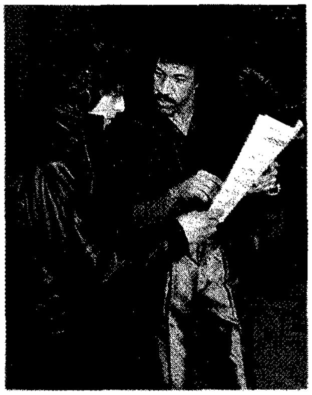
Not content with their success as champions of new California cuisine at Jams, on East 79th Street, and Bud's, on Columbus Avenue at 77th Street, co-owners Melvyn Master and Jonathan Waxman are starting a new restaurant with a traditional flavor. Hulot's (named for the Jacques Tati character) will open in mid-March on Lexington between 72nd and 73rd Streets, serving French-provincial classics.

Why tamper with their proven California formula? "Just as you get bored eating the same thing every day," says Master, "you get tired of serving the same kind of food every day. This is the sort of restaurant *we* would love to go to."

Jeanie Kasindorf is on vacation.



BEATTY



RICHIE WITH BOB DYLAN

WAXMAN AT JAMS

Photographs: top, Julian Wasser/Gamma-Liaison; center, Harry Benson; bottom, Ted Hardin.

The National Interest/Michael Kramer

THRILLA IN MANILA

Reagan's Non-Plan

NOT SINCE THE BITBURG FIASCO HAS Ronald Reagan seemed so stupid. In the face of sweeping charges of fraud, corruption, and violence surrounding the Philippine presidential election—much of it captured on American television—Reagan perceives a "strong two-party system." And, added the president last week, there is no reason Ferdinand Marcos and Cory Aquino, sworn enemies from the get-go, shouldn't be able to "come together to make sure the government works."

At first blush, one has every right to be perplexed. On January 30, *before* the Philippine election, the president said, "This election is of great importance to the future of democracy in the Philippines.... Filipinos believe in elections—as long as they are fair—to resolve their political differences.... The Communist strategy can be defeated. But defeating it will require listening to and respecting the sovereign voice of the people."

On February 10, *after* the election, Reagan waved away the allegations of fraud and suggested that the opposition to Marcos's dictatorship could run again another day—no matter that the "sovereign voice of the people" may well have been thwarted.

Actually, the administration's true position was stated on January 26 by White House chief of staff Donald Regan. Appearing on ABC's *This Week*, Regan said that if the Philippine election were stolen by Marcos, "we'd condemn the fraud... [but we'd] have to do business" with the regime. "There are a lot of governments that are elected by fraud."

What neither Reagan nor Regan seems willing to say straight out, although the president came close during his press conference last week, is that America's security interests require the continued use of the strategic air and naval bases at Clark Field and Subic Bay—and that everything else is secondary.

There is nothing perverse about a great power pursuing its own interests in the face of an unpleasant electoral result. It's just that America's strong moral tradition often precludes its leaders from openly declaring a policy that places expediency above democracy. And yet, that is something the United States has always done. Recall John Kennedy's formulation in 1961, after the assassination of Rafael Trujillo liberated the Dominican Republic from 22 years of dictatorial rule. "There are three possibilities," Kennedy told his staff, according to his biographer, Arthur Schlesinger Jr., "in descending order of preference: a decent democratic regime, a continuation of the Trujillo regime or a Castro regime. We ought to aim at the first, but we really can't renounce the second until we are sure that we can avoid the third."

BAD DREAM: *Marcos is giving the White House fits.*

This notion—that at all costs and in all circumstances Communism must be stopped—is one that Ronald Reagan believes deeply. And in large measure, he was elected because of it. Jimmy Carter, Reagan repeatedly charged during the 1980 campaign, "lost" Iran and Nicaragua because he wouldn't stand by his men. The United States, argued Reagan, should have kept the Shah and Somoza in power because they were better for America's interests than their successors. Jeane Kirkpatrick provided the intellectual underpinning for this view in her now famous paper distinguishing between authoritarian and totalitarian dictatorships. The merits of Kirkpatrick's thesis aside, Reagan couldn't act on it because of the limits of American might: Against the will of their people, the Shah and Somoza could not have been kept in power—just as Washington will be unable to stabilize Marcos if the Filipinos finally conclude that their "sovereign voice" has been stilled.

To his credit, and in keeping with the practice of ignoring his own rhetoric, Reagan has rarely held reality hostage to his ideology. Thus, in Haiti, when the intolerable Baby Doc had to go, it was the Reagan administration that nudged him out—and to all appearances, the Haitians are grateful.

Why not a similar course in the Philippines, where the stakes are much higher? Senator Richard Lugar, head of the American monitoring team, is not alone in believing that Aquino would have won a smashing victory in a truly free election. But Reagan seems genuinely impressed with the reports of observers other than Lugar. These other eyewitnesses have concluded that there was less trouble on election day than the press has led us to believe. Listen to Ben Wattenberg of the American Enterprise Institute, who confesses that he is an Aquino supporter.

"We [the official American observer contingent] sent out eight teams around the country," says Wattenberg. "Pretty smart people who know votes. What I saw when I went out to polls in an area that is considered Aquino territory was honest and more public and open than in the United States. I know it sounds crazy, given what everyone saw on TV back here, but that's the way it was. And back in Manila, basically that's what the others of our group say they saw, too. Some, of course, were in the areas where Marcos won by margins like 12,000 to 0, and that, of course, was a crap result. But mostly it was a truly open vote. We heard rumors, just like the people back here did. But I'll tell you, if the sugar and coconut crop was as good as the rumor crop, the economy would be so hot in the Philippines that Marcos would have won in a walk.

"Which is not to say there wasn't fraud. There was. And almost all of it was surely in Marcos's favor. But if Marcos could do what everyone claims he can do, he would have won in a landslide. He didn't cave in to American pressure and call an election just to have it end up 51 percent to 49 percent."

"The point," says Mortimer Zuckerman, chairman of *U.S. News & World Report* and another official American ob-

Photograph by Allen Tannenbaum/Sygma.

server, "is that we don't really know if the fraud was decisive in the election. What we personally saw looked like a civics-book text of an election. And the way it's being covered in the United States has been distorted."

(Another observer says that the team was upset with Senator Lugar because he "was saying there was violence in areas where we were and he wasn't. And he never even bothered to check with us. He had a different agenda. In fact, although we spent almost three hours going over our statement to the press, when Lugar went to the White House to report to Reagan, he did so without going over his report with the rest of us.")

Despite the Wattenberg and Zuckerman experiences, it's hard to have faith in a process when one sees the Marcos government's own election clerks walk off the job because the results on the tote board don't match the raw data on their computer terminals. And even if the election was fair for those who *did* vote, there remains the distressing fact that many Filipinos, perhaps millions, were denied their right to vote because their names were mysteriously missing from the rolls.

Nevertheless, the White House appears heartened by the statements of Wattenberg and Zuckerman, and the similar assessments of other observers and diplomats in the Philippines. So Washington has signaled that it is ready to continue doing business with Marcos—although no one seems willing to repeat George Bush's 1981 idiocy, a toast to the dictator that began, "We love your adherence to democratic principle and to the democratic processes." Whether Congress agrees with the White House, and votes the increased aid Reagan promised if Marcos permitted a free election, is another matter.

But to say the president is willing to support Marcos, if in fact he is certified the winner (which had not happened at the time of this writing), is not to say Reagan will do so forever.

In fact, Reagan can't support Marcos indefinitely—and not just because Aquino is threatening anarchy if the final tally goes against her. "Something profound happened in the Philippines two weeks ago," says Wattenberg. "Marcos let the genie of democracy out of the bottle. And once you do that, it's awfully hard to control."

The problem for Marcos is that Aquino feels betrayed (and has reason to). But to preserve her position, she has to move cautiously and not overplay her hand. Using her moral shield—and her very real ability to call millions to the streets in protest—Aquino could drive a frustrated center to the Communist left. Which is what happened in Nicaragua, although there the Marxists disguised their real intentions in order to attract

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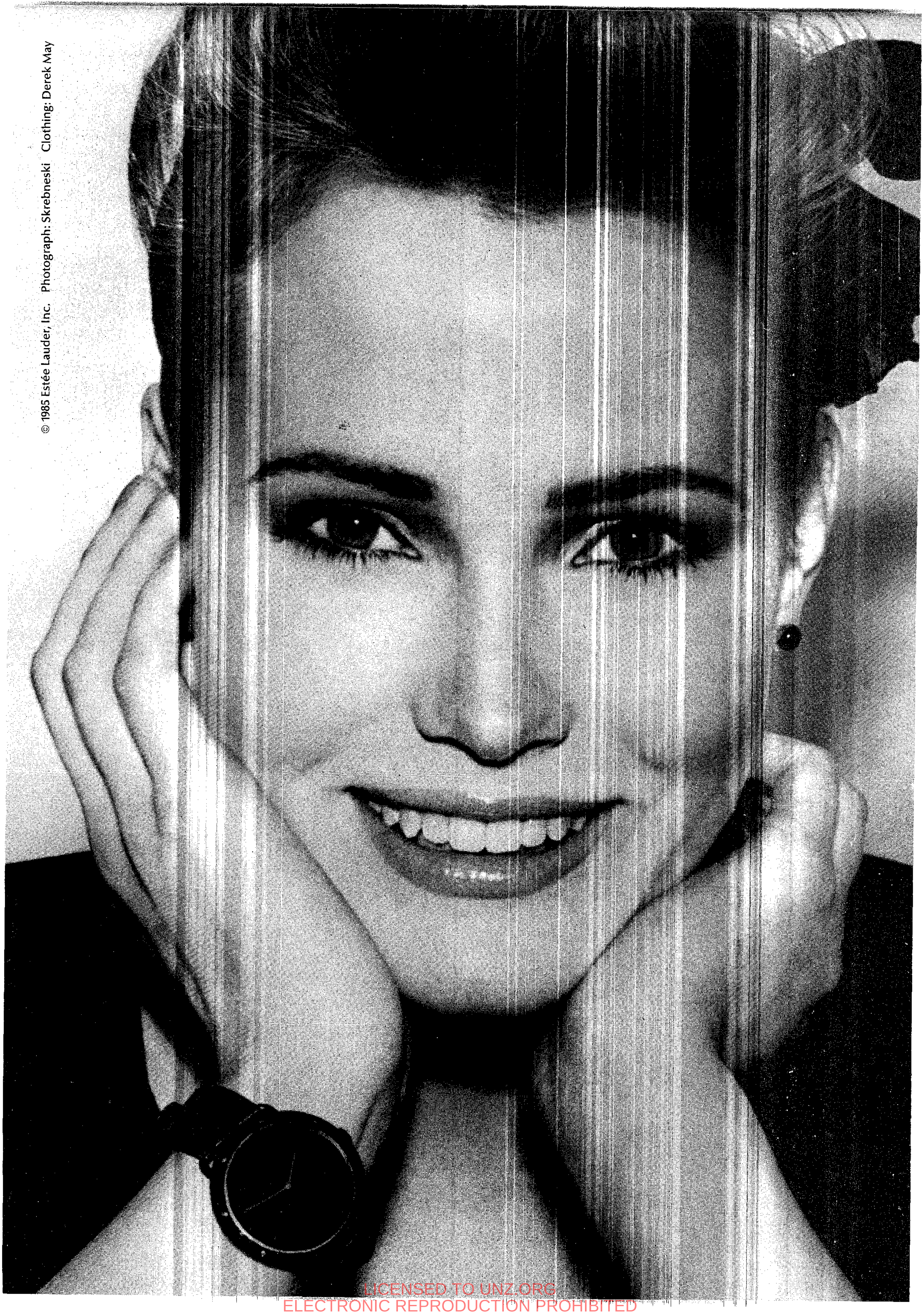

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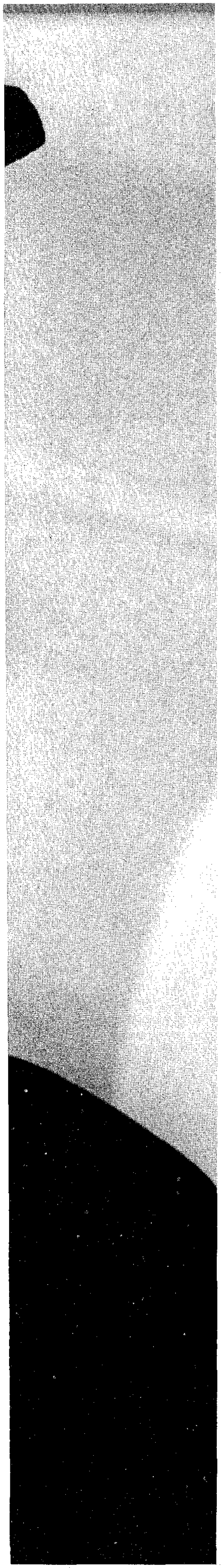

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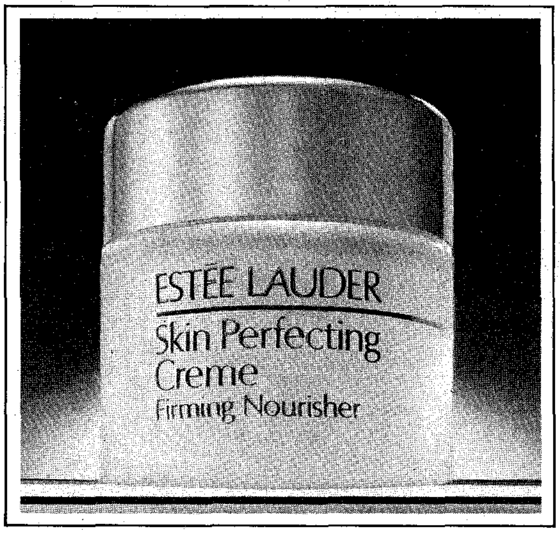

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centrist support. It's true that the Philippines, unlike Nicaragua, has a democratic tradition within the memory of most of its citizens, and that that memory *should* preclude a massive tilt leftward—but anything is possible when people feel cheated.

The Philippines is where America got its start in the intervention business. In 1898, the United States replaced Spain as the colonial power. And in 1950, the CIA helped Ramon Magsaysay defeat a Communist-led revolt and then aided in his drive for the presidency. So naturally, the Reagan administration is willing to do *something* to ease the current mess. And there does seem to be the beginnings of a game plan. After all, Philip Habib's mission is not meant only to secure the future use of Clark and Subic: Habib, who may be simply the first of many shuttlers to Manila, will be searching for a way out.

"At this point," says a Reagan adviser, "we've got to keep up the moral heat on Marcos. Even if he wins the election, he's lost. And we've got to encourage some kind of power-sharing. If he tries to thug it out, we'll get the anarchy Aquino could deliver. Marcos thought the election would buy him legitimacy. Instead, it has bought him illegitimacy. We can't micro-manage the thing, but we can encourage Marcos to let the game play itself out over time, if only in a chaotic and fractious way."

One measure the administration hopes for is the certification as vice-president of Salvador Laurel, Aquino's running mate. If Marcos gives the Aquino forces half a loaf, the White House believes, the opposition will be somewhat calmed. But what Reagan would really like—besides an Aquino victory—is a grand scheme that would involve voiding the election.

"Our dream?" says an administration official. "A deal whereby Aquino would agree to a nullification. Marcos would then say he would not run again next year, and Aquino and Laurel could fight it out. What we'd like to see is Marcos playing to history. We'd like to see him hang on as a one-year caretaker, at which time he'd declare that he'd held the country together and returned democracy to the Philippines. Sure, he's a bad guy. But maybe he can be persuaded to end on a high note."

My bet? The Reaganites, to borrow the words of Representative Stephen Solarz, have "lost touch with reality" and are "smoking hashish." Their dream scenario is a pipe dream, the more so because Reagan has said so many foolish things over the past ten days. It simply isn't credible for the president to praise free choice and then refuse to say he would condemn a fraudulent Marcos victory because he doesn't answer "if" questions. There's a limit to cuteness, and Reagan is fast exceeding it. ■

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OUT OF THE ASHES

The OTC Market Booms

THE BOMBED-OUT OVER-THE-COUNTER market—which devastated the pros and public alike from mid-1983 to mid-1984—is springing back to life.

"We're seeing the biggest explosion in the over-the-counter market since 1967," says Andrew Lanyi, head of the Lanyi Division of the Big Board brokerage firm of Ladenburg, Thalmann & Company. "Interest is growing like crazy."

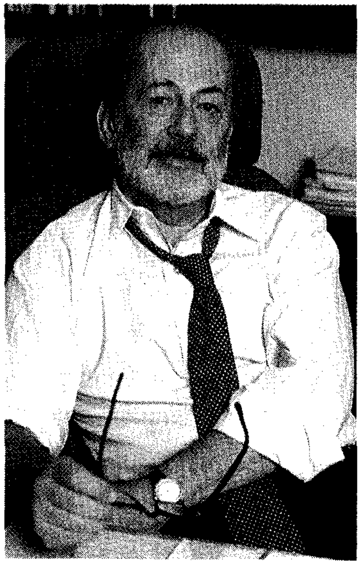
"We're beginning to see dramatic moves in small OTC stocks," adds John Westergaard, president of Equity Research Associates and the investment adviser to the Westergaard Fund. He cites gains of over 30 percent in a day or two in such securities as Coast R.V., a supplier of accessories for recreational vehicles (from 7 to 11), and ECI Telecom, an Israeli telecommunications company (from 8 to 11). "Very simply put, small is now beautiful again," says Westergaard.

The two men are big players in small stocks, and they obviously have an interest in pushing the cause of the often volatile and speculative junior growth companies. Not everyone shares their optimism. But the early 1986 figures indicate a trend that has been largely overshadowed by the surging Dow—a spirited comeback by many peewee stocks.

For example, from January 2 through February 10, the NASDAQ composite index (reflecting about 3,850 OTC stocks) has led the major-market averages, with a 5.8 percent rise. That's more than double both the 2.3 percent gain of Standard & Poor's 500-stock index and the 2.5 percent rise in the New York Stock Exchange composite. The NASDAQ index has even topped the powerful Dow, which was up 5.2 percent.

In January alone, large numbers of OTC issues went through the roof. For example, Shield Management shot up 106 percent, Fidelity Medical climbed 98.6 percent, and American Nucleonics climbed 91.9 percent (chart).

The logical explanation for the increased zing in OTC stocks is the broadening of the market advance. Since August 1982, the Dow is up roughly 100 percent. While NASDAQ had a big move (gaining nearly 107 percent between August 1982 and June 1983), the OTC market collapsed over the next thirteen months—tumbling 31.5 percent. Many OTC stocks—in particular, new public offerings in the technology sector—did even worse in that period, falling 80 and 90 percent. And since then, the bloodied investors, especially the small guys, have shunned the peewees.



ANDREW LANYI: *Hot hand.*

THE PEEWEE CHAMPS

The Biggest OTC Gainers This Year

Company	January Gains
Shield Management	+106.0%
Fidelity Medical	98.6
American Nucleonics	91.9
Page America Group	84.5
Viragen	82.3
Bingo King	81.3
University Genetics	74.1
Optical Specialties	74.0
Tidbit Alley	74.0
Hal Roach Studios	70.5
Cook Data Services	69.2
Genex	64.3
Hadson Petroleum	64.1
CXR Telcom	63.4
Amertek	63.0
Summa Medical	62.5
Charter Federal Savings & Loan Association	62.3
International HRS Industries	61.4
Radiation Disposal Systems	60.5
Medical Imaging Centers of America	59.0

SOURCE: CDA Investment Technologies, Inc., Silver Spring, Maryland.

That's gradually changing, given the continuing vigor of the market—largely a result of low inflation, the sharp drop in interest rates, and the prospects this year for a more vibrant economy. What's more, the stock market has again become the talk of the cocktail circuit, with repeated stories of overnight killings.

There's another reason for the renewed OTC strength, says Lanyi, 60, a Hungarian-born former stage director in the repertory theater in Budapest, who now manages over $55 million for some 570 clients. "Earnings have been discovered again," he says. Last year was a year of Dow-power, takeovers, savings-and-loan stocks, and year-end institutional window dressing—that is, buying more stock in major holdings to mark up the stocks' market value. This year, Lanyi says, the investor is again aware of earnings growth. And the OTC market, he says, is becoming a market of the fastest earnings gainers.

Pent-up investor demand for stocks is good news for Lanyi. His 1986 gross commissions are running at a booming $3-million annual rate, he tells me. Last year, he earned $2.3 million in commissions.

Lanyi, who has picked his share of lemons over the years (as has just about every broker), is currently running a hot hand. A number of his top selections, including Comp-U-Card, Westworld Community Healthcare, and Insituform East, have run up from 30 to 50 percent so far in 1986.

His current crop of favorites includes: Compression Labs (recent price: 11⅛), a maker of teleconferencing equipment; Certified Collateral (15½), an insurance-valuation service; Actmedia (25), which provides advertising for supermarkets; Coated Sales (6⅜), which converts raw fabric into textiles for life preservers and flame-resistant clothing; Fibronics (14¾), which connects mainframe computers to terminals and printers by means of fiber optics; and Insituform of North America (12⅝), which licenses companies to repair sewers with felt-fiber tubing (which Insituform produces).

Westergaard, 54, who manages $50-million in assets through his advisory service and the Westergaard Fund, describes the OTC market as a two-tier market—with the institutions focusing on the bigger names (companies with sales of over $50 million annually) and the public concentrating on the smaller ones (under $50 million in sales). Over the past year, says Westergaard, most of the attention has been on the bigger OTC names, but there's now a spillover into the junior growth stocks. "We're in a powerful bull market, and eventually a rising tide carries all boats," he says.

Historically, smaller stocks outper-

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form bigger stocks over the long run. Westergaard cites, for example, a University of California study released a few years ago that zeroed in on the performances of the biggest and smallest companies—the top and bottom 10 percent—on the New York and American stock exchanges. The results: Over a 25-year period, a dollar invested in each of the stocks in the big companies was eventually worth about $3. A dollar invested in the smaller stocks ended up with a value of around $40.

"If you apply the same philosophy to the OTC market, you'd want to favor the smaller companies, especially when they've been in the doghouse so long," says Westergaard.

Westergaard's current favorites: Comtrex Systems (recent price: 7½), maker of state-of-the-art cash registers; Invitro Care (1½), which operates test-tube-baby clinics; Optrotech, Ltd. (12), an Israeli maker of artificial-vision systems; Kurzweil Music Systems (5), producer of music synthesizers; and Profit Systems (15½), which makes package deliveries in two days instead of one but for half the price of the quicker services.

Paul Stuka, 30, was an OTC investment whiz last year. As head of Fidelity OTC, one of the Fidelity group of funds, he turned in a 69 percent gain—the year's third-best mutual-fund performance. Stuka, who manages assets of $335 million, doesn't see as many OTC values as Lanyi or Westergaard. However, he says the cash is pouring in (chiefly from IRAs and expiring bank CDs), "and it's got to go somewhere." Since the big stocks have already had a giant move, Stuka believes "the real excitement lies in the smaller stocks."

Savings-and-loans are among Stuka's favorites. "I don't think interest rates are going up, but down a little," he says. "And a lot of these stocks are cheap—selling at only three or four times earnings." His top picks are Crossland Savings (18⅜), American Savings Bank (20¾), and Coast Federal Savings & Loan (18⅞).

Stuka also likes technology. A year ago, this group represented 2 percent of his portfolio; today, it's 14 to 15 percent. If lower interest rates and falling oil prices lead to a pickup in the economy, technology should be a major beneficiary, he says. His best bets are Maxtor (18) and Seagate Technology (9), both of which manufacture disk drives; CSP (13), which makes array processors that speed up the computing time of computers; and Daisy Systems (19), producer of computer-aided engineering systems.

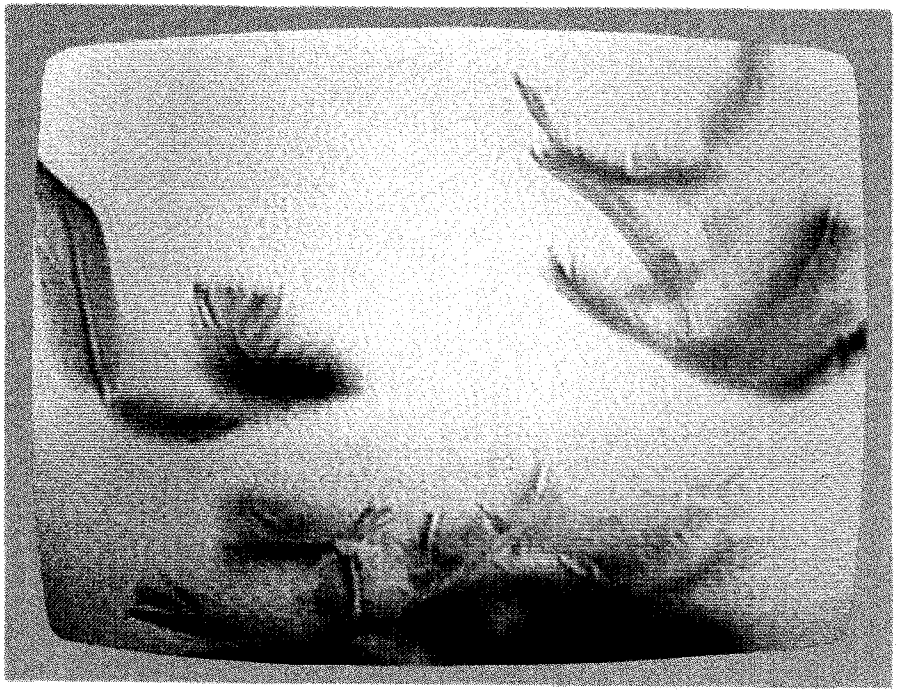
Bull markets end when excess sets in—when everyone's hungry to buy that little stock that's supposed to double or triple overnight, says Stuka. But that hasn't happened yet, so he thinks the market is still "go," especially for the peewee OTC stocks. ■

On Madison Avenue/Bernice Kanner

THE SHUTTLE WARS

New York Air v. Eastern

ZAPPING—NOT BLOTTING OUT AN ANnoying TV commercial, but the advertising trick of modifying a rival's song, phrase, or logo and turning it against him—has long been a weapon of aggressive marketers. Witness MCI's "Joey Called" spot, in which the mother weeps not because she's touched by her son's call (à la AT&T) but because she's anguished over the phone bill. Or the current MCI spot featuring a line of Joan Rivers clones parodying the Cliff Robertson look-alikes. Remember how Avis turned the tables on "We're Number 1" Hertz by confessing that Avis was number two, and trying harder? But five-year-old New York Air has refined this art—by firing its one-two at Eastern when that airline is reeling *and* by doing it with what is perhaps the softest, simplest commercial in aviation history.



THE ZAP: *New York Air's "We clip Eastern's wings" spot has a light touch but hits hard.*

The scene is white on white. Feathers (pure Brooklyn goose down) gently drift to a bleached floor while strings play classical music and an announcer declares, "Eastern claims they earn their wings every day. But unlike New York Air, their shuttle doesn't offer food. It doesn't offer drinks. It doesn't even offer assigned seating." *Float, float,* go the feathers. "And the seat you do get is 23 percent less roomy than ours." *Glide, glide.* "Of course, Eastern's shuttle does have lots of flights . . . about one third less than we have. New York Air's Super Shuttle Service." And then, as plane engines roar and the jet's exhaust disperses the down, the voice-over concludes, "We clip Eastern's wings every day." The commercial is "a lullaby that comes out like Muhammad Ali," says Tod Seisser, associate creative director at Levine, Huntley, Schmidt & Beaver, New York Air's ad agency. "It floats like a butterfly, but stings like a bee."

Another spot relies on a sight gag. "Every once in a while, you hear people complain about how small the seats are on the Eastern shuttle," says a baldish, bespectacled businessman. But none of this, he says, will make him switch shuttles. "I mean, Eastern's fine," he declares as he shoehorns himself between two dyspeptic-looking fellow commuters. "They give me all the room I need to stretch out." And that's what our contortionist does, snaking his legs around his head, to the amazement—and consternation—of his seatmates. New York Air has hired the contortionist, 46-year-old California actor Kedric Wolfe, as a promotional road show, dispatching him on several Eastern shuttles to perform his sleight-of-feet feat. But several times he has been recognized and ejected before takeoff.

The upstart airline is jabbing at its lumbering rival in print too. (Lumbering, indeed: The average Eastern pilot earns over $110,000 annually in wages and benefits; the average New York Air pilot makes less than half that.) New York Air says it knows the business traveler isn't all business, so it's injecting some pleasure into the business route, serving up the flying nosh (sometimes a bagel with cream cheese, sometimes an apple, sometimes zucchini bread or Italian bread with cheese) and beverages, including a "wine of the month or coffee that's so good it would make Juan Valdez homesick." In some print ads, it compares Eastern's motion-sickness bag with New York Air's nosh satchel.

New York Air's radio spots are just as feisty. At a congressional hearing into misappropriation of funds, a senator who has funneled $2 million into his personal bank account is about to feel the heat—indeed, the furnace—when the session breaks. When it reconvenes, though, the senator is, alas, nowhere to be found; the sound of a plane taking off is the only clue to his whereabouts. "We know there's times when people need to get out of Washington in a hurry," deadpans the voice-over.

Actually, a senator (honest or crooked), law partner, financier, or other top-ranking executive would more likely head for the "power" shuttle, Eastern's 25-year-old subway in the sky; it accounts for roughly 70 percent of the New York–Washington business. Both Eastern and New York Air are pure business—no gazing out the window in wonderment by these jaded passengers, no "Enjoy your stay" or even "Have a nice day" from the crew when they land. The "cattle" in these cars are largely white and male, though the upstart carries considerably more young passengers and women. The latter "prefer a reserved seat," says Don Peppers, senior vice-president–director of new business development at the ad agency and the original marketing manager for New York Air.

"We're trying to break a habit," adds Robert Schmidt, president of the agency. If New York Air succeeds in breaking the habit, it stands to fly high financially, for the New York–Boston route—flown by 4 million passengers last year—is the most heavily traveled air route in the world. Next comes the New York–Washington loop, which some 3.6 million passengers took last year. Nearly 11,000 passengers each day fly between New York and Boston; nearly 10,000 a day between here and the nation's capital. (Eastern, which guarantees a seat to every passenger who

Photograph by Donal Holway.

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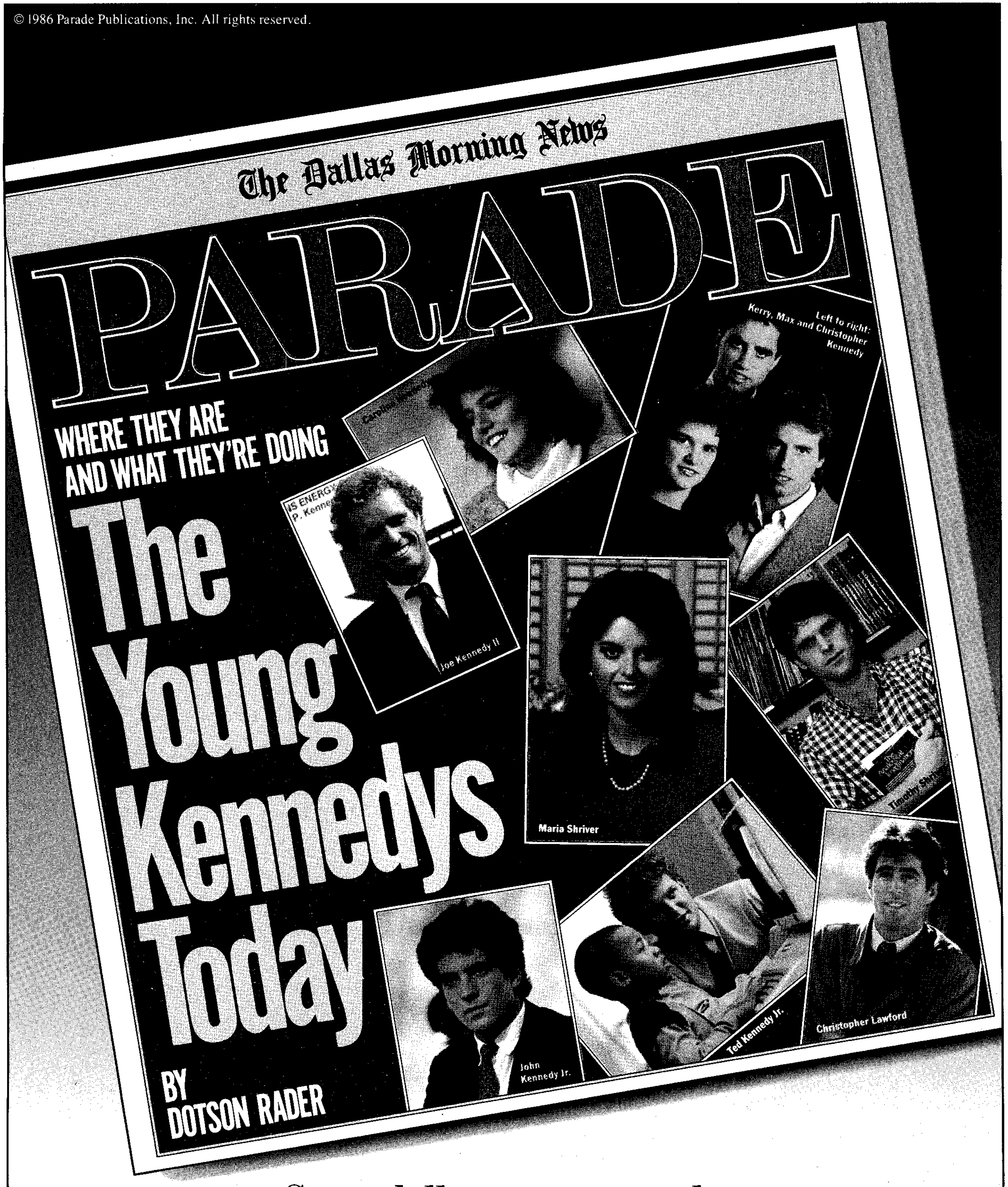
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shows up before the hourly departure, set a record on Sunday, December 1, 1968, when it flew 21,760 passengers on 291 different flights—197 of them extra planes.) But don't expect bargains. On weekdays, the airlines charge what the traffic will bear: $75 to Washington, $65 to Boston.

Actually, when New York Air first took to the New York–Washington skies in December 1980, it was a discount carrier; its commercials, set to the Frank Sinatra hit "New York, New York," offered fares as low as $29. The skies had been deregulated two years before, but new airlines were still rare—and considered long shots. The air-traffic controllers' strike in August 1981 made New York Air's fragile economic situation even dicier, for smaller airlines with fewer planes suffered most during the slowdown. And suffer New York Air did, turning in "very sporadic profits during four years of losses," says Bruce Miller, vice-president of marketing. Last year, New York Air showed a profit, and today it serves sixteen cities, making some 1,350 flights a week.

Right from the start, New York Air waged a war of style, positioning itself as the brash hometown kid. In 1981, it distributed champagne bottles to passengers and ran ads showing them pouring the bubbly over one another's heads to celebrate the fact that they were no longer forced to fly Eastern. On the first day of its run to Boston, it offered 29-cent standby fares—as long as potential winners pledged that they'd "Never Fly the Eastern Shuttle Again." In 1982, when Eastern offered shuttlers almost giveaway transcontinental coupons for frequent flying, New York Air loaded up on Eastern coupons and offered the identical deal to its passengers—as long as they paid Eastern's prices for New York Air flights. New York Air, under four different presidents and with four different agencies, has hammered home its advantages—its full service, snacks, and 23 percent more legroom (though the planes are the same size, People Express stuffs in 185 seats, Eastern crams in 175, and New York Air puts in just 147). Last year, New York Air staged a "compare day," offering the New York–Boston passengers a free return trip on Eastern to demonstrate how its service measured up. "It was the biggest attention-getter we've had until this," says New York Air's Miller.

"This" refers, of course, to New York Air's current assault on Eastern, an assault that comes at a particularly vulnerable time for the nation's third-largest carrier. Eastern, which lost $67.3 million in the last quarter of 1985, is struggling to reach agreements with its three major unions by the end of February; it hopes to get $450 million annually in wage and work-rule concessions to keep itself out

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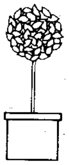

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of default. The airline owes about $2.5-billion to some 60 lenders.

New York Air is not alone in circling, vulturelike. People Express is planning to add more flights in Atlanta—one of Eastern's major markets—and American plans to set up new hubs on Eastern turf. Amtrak's Metroliner has been boasting that it can move New Yorkers to the heart of D.C. in two hours and 49 minutes. (The shuttle trip, counting travel time to and from the airports, takes about two hours.)

For its part, "the Wings of Man" has been rather restrained in protecting its position. But it has, on occasion, lashed out. In 1983, Eastern sued New York Air for using the term "shuttle." The court allowed the fledgling airline to use the term as long as it specified in ads that it offered no backups. Eastern also ran ads with the tag line IMAGINE LIFE WITHOUT US, proclaiming itself the one and only. "Try to think of another air service as convenient, as efficient, as dependable or another that offers backup aircraft," one ad proclaimed. "The mere attempt boggles the mind." Other spots have accentuated the other benefits: onboard ticketing, hourly flights, and guaranteed seating without a reservation. Though Eastern claims that it has taken off with just one passenger onboard five times since its inception in April 1961, New York Air's Miller dismisses as "fiction" the perception that any number of people can always get aboard Eastern—that the airline operates an on-time backup system.

Last year, the carrier, irked by New York Air's taunts, fired back, offering "a complete list of all the cities you can fly to free on New York Air." Rochester, Detroit, and Newark led the list. "Underwhelming, isn't it?" asked the ad, which then offered frequent shuttlers $100 off Eastern round-trip flights anywhere in the U.S., Mexico, the Caribbean, Bermuda, or the Bahamas. (Ten round-trips on the Eastern shuttle earns a free ticket to any of over 100 destinations.)

But it is bagels that have become symbols in this war. Last year, Eastern commercials pointed out that when the shuttle is oversold it can roll out a new plane, but when New York Air is overbooked it can only roll out a bagel. Now Eastern is asking passengers to choose between beaches and bagels. "We at Eastern Air-Shuttle have nothing at all against the bagels our competition is offering," one ad reads. "But wouldn't you prefer a nice tasty beach?" An Eastern spokeswoman notes that a survey shows most passengers don't want beverage service or snacks onboard, that they prefer the convenience of the walk-right-on shuttle to a bagel.

Maybe, but it's hard not to admire an airline that sees an opportunity and flies into it with grace, style, and charm. ■

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FAST TRACK

UNPUBLISHED

AMENITIES

Deconstructionism

NEW YORK'S BUILDING BOOM (page 30) is bursting out all over, with construction sites back-to-back on some midtown blocks. But the "sidewalk superintendent" portholes that once allowed pedestrians to watch their city grow up are vanishing.

"It was like sidewalk TV," laments one Manhattanite. "There was nothing quite so relaxing as watching other people work." The construction crews of old, he points out, even placed portholes at different heights to accommodate the full range of passing enthusiasts.

So why, when there are so many sites, are there so few windows on what once seemed to be New York's favorite spectator sport?

"Let's face it, in our business, accidents can happen," says Richard Kielar, a spokesman for Tishman Realty & Construction. "In general it's just better not to have people standing there watching. You have trucks and heavy equipment moving around, and you don't want people to get in the way."

Though some sites still have portholes in their plywood walls, the trend is to concentrate on more elaborate, upscale billboard displays of what the building will look like once it's done. "After all," says Kielar, "I don't think developers were ever marketing to the pedestrians."

At least one person is delighted with the portholes' disappearance. Says John Green, general labor foreman at the HRH construction site on 41st Street near Second Avenue, "There are already too many sidewalk superintendents."

PETER BLAUNER

RAGS

THE SECRET SHARER

"THE ITALIAN TAILORS I WORK WITH CALL my clothing *niente evidente,*" says Zack Carr. It's true: There's nothing obvious or "designed" about the first collection of thoroughly modern clothes Carr presented to an enthusiastic audience in his Fifth Avenue showroom last week.

"When I started to do the collection, a very close woman friend warned me, 'Don't be selfish and design just to *design.* These clothes are going on a woman's back.' " Carr gestures toward the sleek fawn-colored sweaters, the slate-gray wool coats with their unique three-piece shoulder shaping, all on hangers yet suggesting a woman's form. "These clothes came about because I talked to women. I think women have secrets. The clothes have secrets, too."

One of those secrets is supple simplicity, which brings to mind Carr's obvious competitor, Donna Karan. But the others are exquisite tailoring ("It's been ten years since there's been a collar that wasn't top-stitched") and high production values, realized by GFT, the Italian manufacturer that backed Carr when he left Calvin Klein after nine years as a top assistant. Such things don't come cheap: When they hit the stores this summer, his coats will cost $575 to $900, knitwear $200 to $425, pants and skirts $198 to $250.

It's a long way to Parsons (where Carr studied) and to Calvin Klein's workrooms from Kerrville, Texas, a small town in the hills northwest of San Antonio, where he grew up among big-time ranchers and cowboys with pickup trucks. "It was strange to be in Texas and understand Balenciaga and Chanel at age nine," he reminisces. "When I was three, my mother told me I'd be a designer in New York." But first he would have to leave Kerrville.

"Yes, but I also had to leave New York," says the 40-year-old designer, who now lives in Turin, where GFT is based. "I need a city that isn't as strong a character. Then I can go to Paris, to New York, and feel the influences. But I need to be in the grayer city to think about them." Carr looks away, then adds, "I've had to leave a lot of things, some I didn't want to leave, to do what was right for me."

Carr: "It's time for a new Chanel."

What's right for Carr may be right for fashion at the moment. "The American woman is very strong now. It's time for a new Chanel, in a modern idiom," says Carr. "Already it has started, with Donna Karan. I'm hoping I add to it."

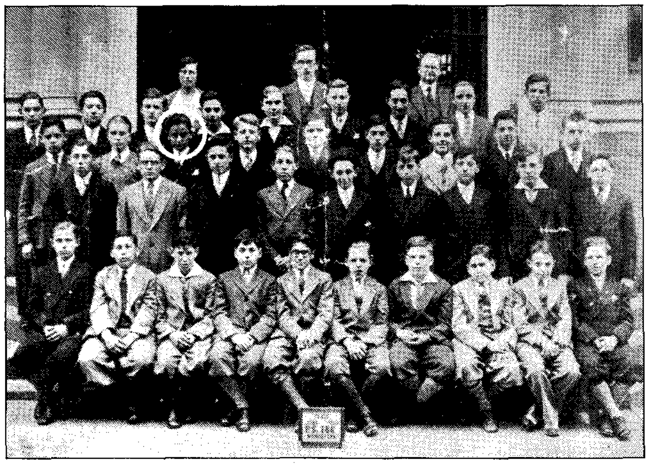
NANCY MCKEON

Photograph by Dana Fineman/Sygma. Illustrations: top, Guy Billout; left, Isabelle Dervaux.

UPDATE

The Catcher at P.S. 166

PEOPLE WHO KNOW *The Catcher in the Rye* better than any other novel can't help remembering odd bits and pieces from the book; they are embedded in memory, like 1949 batting averages or the lyrics of doo-wop songs echoing off the tiles of lost subway stations.



Salinger in 1957 (left) and, perhaps, in Miss Aigletinger's eighth-grade class at P.S. 166.

Midway through the book, Holden Caulfield is looking for his sister, Phoebe, and winds up killing time at the Museum of Natural History. "I knew that whole museum routine like a book," he says. "We had this teacher, Miss Aigletinger, that took us there damn near every Saturday."

Miss Aigletinger—an inspired name only the master could invent. But it turns out there was a real Miss Aigletinger. She was young Jerome D. Salinger's 8-B2 teacher at P.S. 166, at 132 West 89th Street, in 1932.

For a lead to this bit of literary archaeology, we are indebted to reader William M. Herst, 67, a retired American exporter in the Pacific who now lives in Denver. Reading a recent "London Letter" ("Fast Track," February 3) about Ian Hamilton's forthcoming biography of Salinger, Herst wrote, "What's so mysterious about J. D. Salinger?" and enclosed the 1932 commencement program from P.S. 166 listing Salinger among the school's 77 graduates.

The program shows that young Salinger was no star: He won no academic prizes and missed the honor roll. But the honor roll does record the names of the P.S. 166 faculty. And there, under the heading for Class 8-B2, is . . . Miss Aigletinger. Phoebe's teacher, Miss Callon, turns up, too, under Class 7-B1.

Classmate Herst says he can no longer pick out young Jerry Salinger in the class picture. But we think we can. E.K.

OVERHEARD

OVERHEARD BY A DEALER AT the Winter Antiques Show:

"What kind of wood is Wedgwood?"

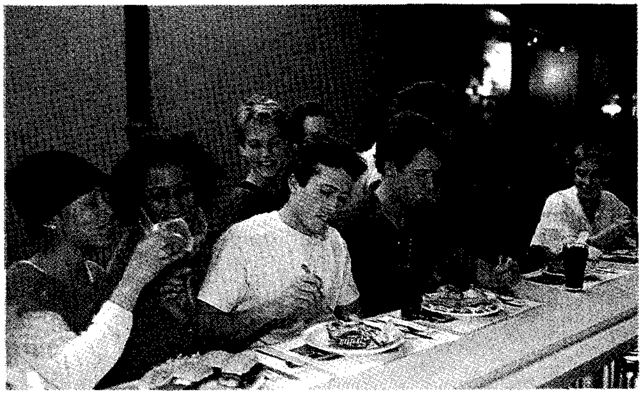
CHOW

'BOWL OF BOSSY'

IF RESTAURANT TYCOON Michael Weinstein—of America, Ernie's, Metropolitan Cafe, and Albuquerque Eats fame—is to be believed, the much-heralded new American cuisine is dying. "It's been killed in a year and a half," he says. "It's been overdone."

But Weinstein figured there was still some *old* American cuisine that hadn't been fully explored. So, in December, he and his Ark Restaurants partners opened Betty Brown's Broadway Dining on lower Broadway, between Bleecker and Houston. This, then, is Weinstein's uncharted territory—the New American Diner.

The food at Betty's might best be described as retro, with Sloppy Joes, "sliders" (yes, hamburgers à la White Castle), fruit-Jell-O molds, and macaroni-and-cheese casseroles as menu mainstays. Stools are covered in candy-apple-red flecked vinyl, and prices dip almost to fifties levels (chicken à la king costs $5.95).



Chowing down at Betty Brown's counter.

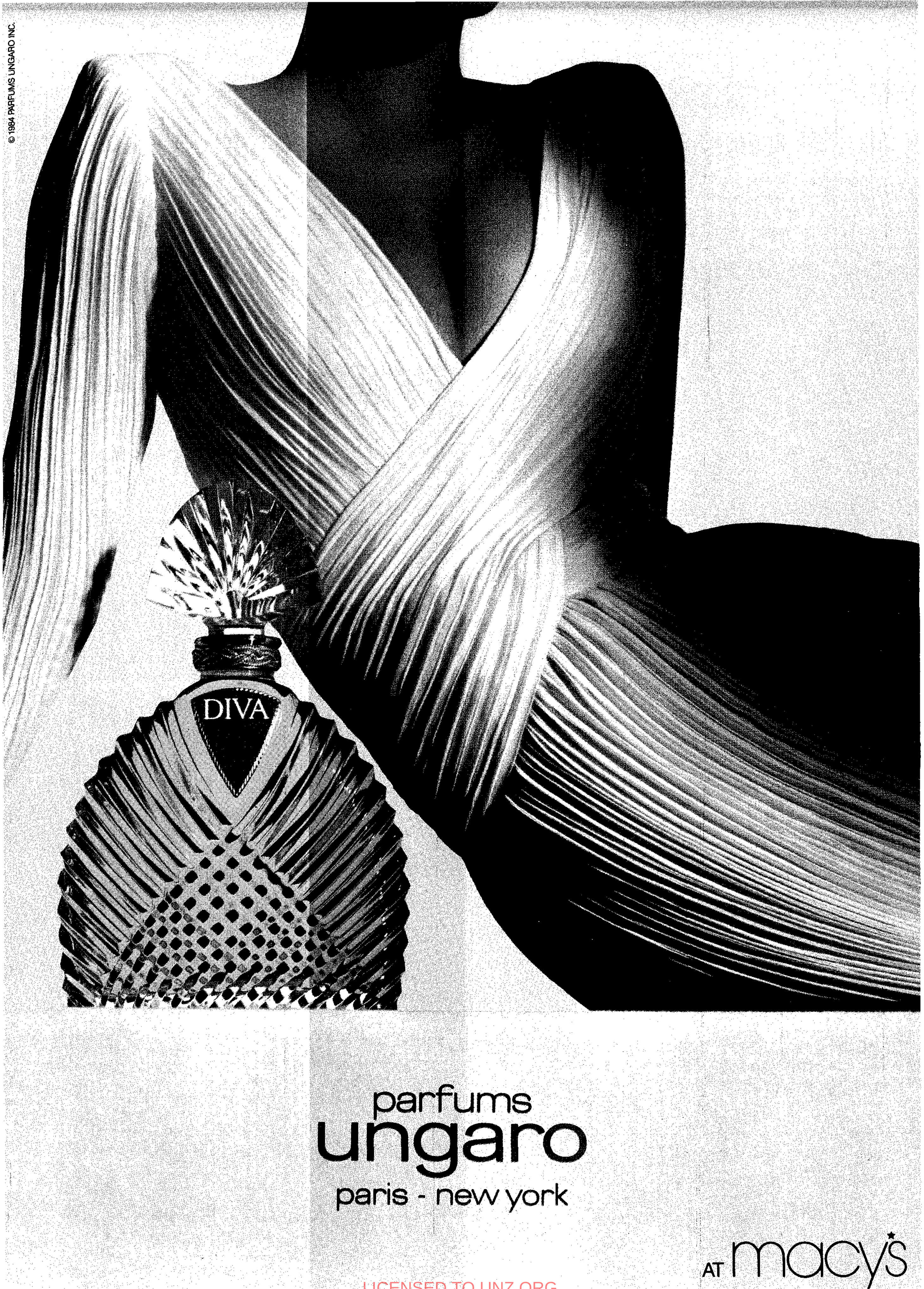
Many dishes are described in a bizarre diner slang, unearthed at Radcliffe's Schlesinger Library by William Lalor, the Ark partner in charge of "food concepts." A Bowl of Bossy is hobo talk for beef stew, and a Brace of Beagles is a side order of sausages. The Frito Pie is actually a ripped-open bag of Fritos topped with chili and cheese—"junk food from New Mexico," Lalor says. And Betty Brown's has a 138-item ice-cream menu.

Already the place is attracting the young-and-restless NYU crowd, ready to move on from Bar Lui across the street. But don't haul out your poodle skirt or your buckskin bag just yet. Know first that the place is about as cozy as an airplane hangar, that earplugs are needed to muffle the whine of "He's So Fine," and that the food—well, let's be kind and call it "fun."

Betty Brown's does not stand alone. The New American Diner is a national trend. Out in Chicago, a fifties-style diner called Ed Debevic's is such a success that creator Richard Melman's group is branching out. And New Jersey, where real diners are still manufactured, will be home to the Ark group's next two ventures—possibly a Betty Brown's in Paramus and an America's Diner in Verona.

The Fonz would love dinner at the New American Diner. Laverne and Shirley would, too. Even residents of the 1980s might occasionally yearn for the low-down taste of a South Phillie cheese-steak hoagie, home-style meat loaf, or an ice-cream sundae studded with cinnamon hearts—or even a slice of Betty Brown's Brown Betty. JANE FREIMAN

Photographs: center left, Maurey Garber/*Time* magazine; right, Dan Cornish/ESTO.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TRUE TALES

The Indian-Head-Penny Scam

I WAS WALKING THROUGH the Pan Am Building to my train one recent evening when I was accosted by a scruffy young man who seemed to be in an alcoholic stupor. I thought I was being hit up for change, but, no, the man brandished a bank envelope containing coins.

A switch? I wondered. No, but there are other kinds of cons. The fellow insisted he had found the envelope and didn't know what to do with it. Would I help?

Of course I would! I looked at the coins. One Indian-head penny appeared to be of some value.

There was a name and number on the envelope. "Why don't you call this person?" I suggested, and handed him a quarter.

"Nuh-nuh," he said.

I took back the quarter, punched the number myself, and asked for Dr. Miller, the name on the envelope. Before I could finish explaining how I'd happened upon this, uh, gentleman with the coins, a woman with a cultivated Boston accent interrupted excitedly. "You found my coins! I ran an ad in the *Times* today offering a $600 reward!"

How could she get them back? She couldn't find a baby-sitter for her children—could I bring the man and the coins uptown? "Hey," I said to my new friend. "This is your lucky day. The lady wants to give you a $600 reward."

That information only seemed to agitate him. This wasn't what he wanted. He'd just take $100 and wouldn't see anyone.

Back to the lady on the phone. "He won't go, and he just wants $100."

"Pay him!" she screamed. "Pay him what he wants, and I'll give *you* $600!"

"I'll take care of him and you can just pay me back tomorrow," I answered. "But right now I have to get home to my family."

I didn't have $100 with me, so I told the derelict I'd cash a check at the Grand Central branch of my bank, which is open late. We got on line, and as I began to write the check for $100, my disreputable-looking pal tugged on my sleeve and upped the ante to $120.

The wait on line was fifteen minutes of acute embarrassment. I alternated between pretending not to know my companion and keeping up conversation, since he seemed about to fade out. I didn't doubt his story—that he came from a good family in Columbia, South Carolina, and that he'd gone astray on drugs and booze—but I wondered why he'd settle for a fraction of the reward.

"I just want to see the right thing done, and I ain't in no shape to go socializing," he answered dully.

Finally, I was able to hand him six twenties, which he counted carefully.

The bank manager had been eyeing us, so after the derelict shuffled off, I explained what was going on. It was probably the first time in eight years that a Manhattan bank official had given me his undivided attention. He flinched as I pulled the coin envelope out of my pocket, then snapped, "You got conned."

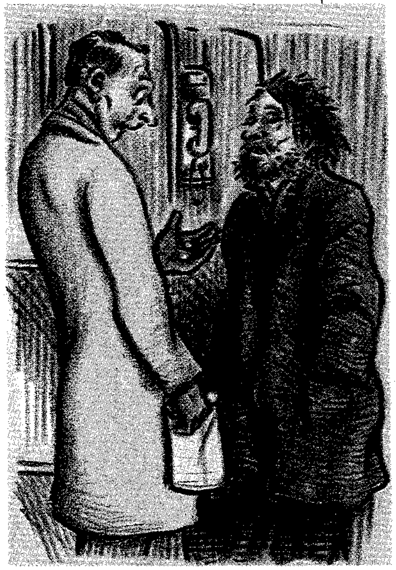
"What?" I roared. How ridiculous! Hadn't I just spoken with Dr. Miller?

"It's a scam," he insisted.

I strode to a pay phone and called Dr. Miller. No answer. A call to 411 showed no such party at the uptown address she'd given me.

The rest of the scam didn't take long to unravel: The phone number on the envelope was on a pay phone near the newsstand. "Dr. Miller" had been right nearby. The "drunken coins" had just replaced the "Gypsy handkerchief."

I hid behind the *Post* all the way home. But the next day I learned that coin tricksters also worked Penn Station and hotel lobbies. The same scenario and the same Dr. Miller had even made marks of some of my acquaintances. For all I know, by now it may even be a franchised operation, complete with instruction manual. DON S. FRIEDKIN



STREET SEEN

A MAN WALKING HIS Dalmatian in Central Park after the big snow was approached by a woman with a Nikon.

"You're getting your picture taken," said the man to the dog.

"I'm just doing his feet," said the woman with the camera. "I'm doing a project called 'Twenty-five Feet of New York Feet.' Look at those black-and-white paws against the white snow! Oh, wow!" E. K.

PRICES

HERE ARE THE APPROXIMATE retail prices of some of the toys unveiled at the Toy Fair last week:

☐ Rock Lords, "rocks" that unfold to become male action figures, by Tonka, $5 to $7.

☐ Baby Talk, a talking, giggling doll, by Lewis Galoob, $75.

☐ The Puffalumps, fully dressed baby animals made of crinkly polyester, by Fisher-Price, $25.

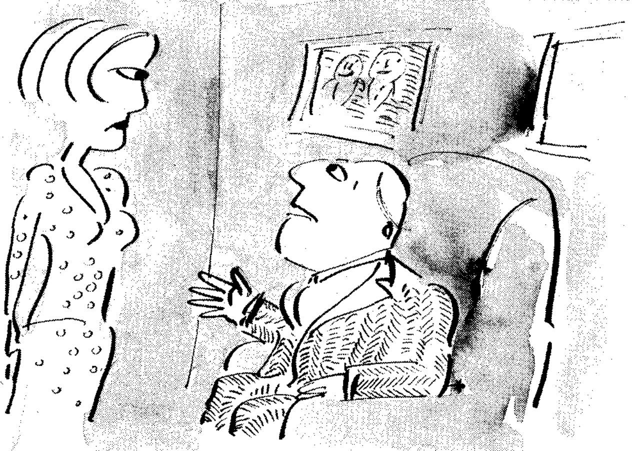
☐ Bride and groom Wedding Bears, by Commonwealth, $39.95.

☐ Electronic Etch A Sketch Animator, by Ohio Art, $59.

☐ Predicaments, a soap-opera-style VCR game hosted by Joan Rivers, by Mattel, $30 to $35.

☐ Ralph Kramden doll, $75 to $85, and Ed Norton doll, $70 to $80, by Effanbee.

PEN & PENCIL



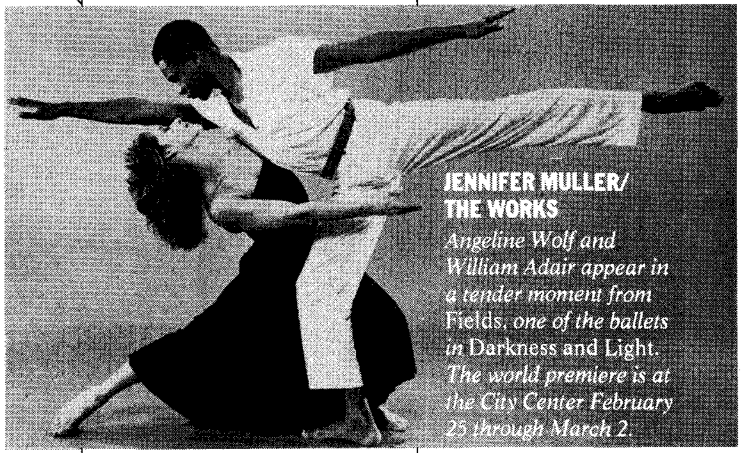
"Of course I can keep secrets. It's the people I tell them to that can't keep them." ANTHONY HADEN-GUEST

Illustration by Al Gold.

RUTH RECOMMENDS

BY RUTH GILBERT

Seven outstanding performers appear in a concert of traditional music from the People's Republic of China February 20 through 22 at 8 p.m. at the Asia Society.



JENNIFER MULLER/ THE WORKS

Angeline Wolf and William Adair appear in a tender moment from Fields, *one of the ballets in* Darkness and Light. *The world premiere is at the City Center February 25 through March 2.*

'PRETTY IN PINK'

Dressed up in her actual 1960s prom garb, Annie Potts (left, with Molly Ringwald) relives some of her memories of the senior dance. The film opens February 28 at Loews New York Twin and other houses around town.

METROPOLITAN OPERA

Baritone Sherrill Milnes has the title role in Simon Boccanegra, *playing the ill-fated doge in fourteenth-century Genoa. It has its premiere February 21 and also plays February 24 and 27.*

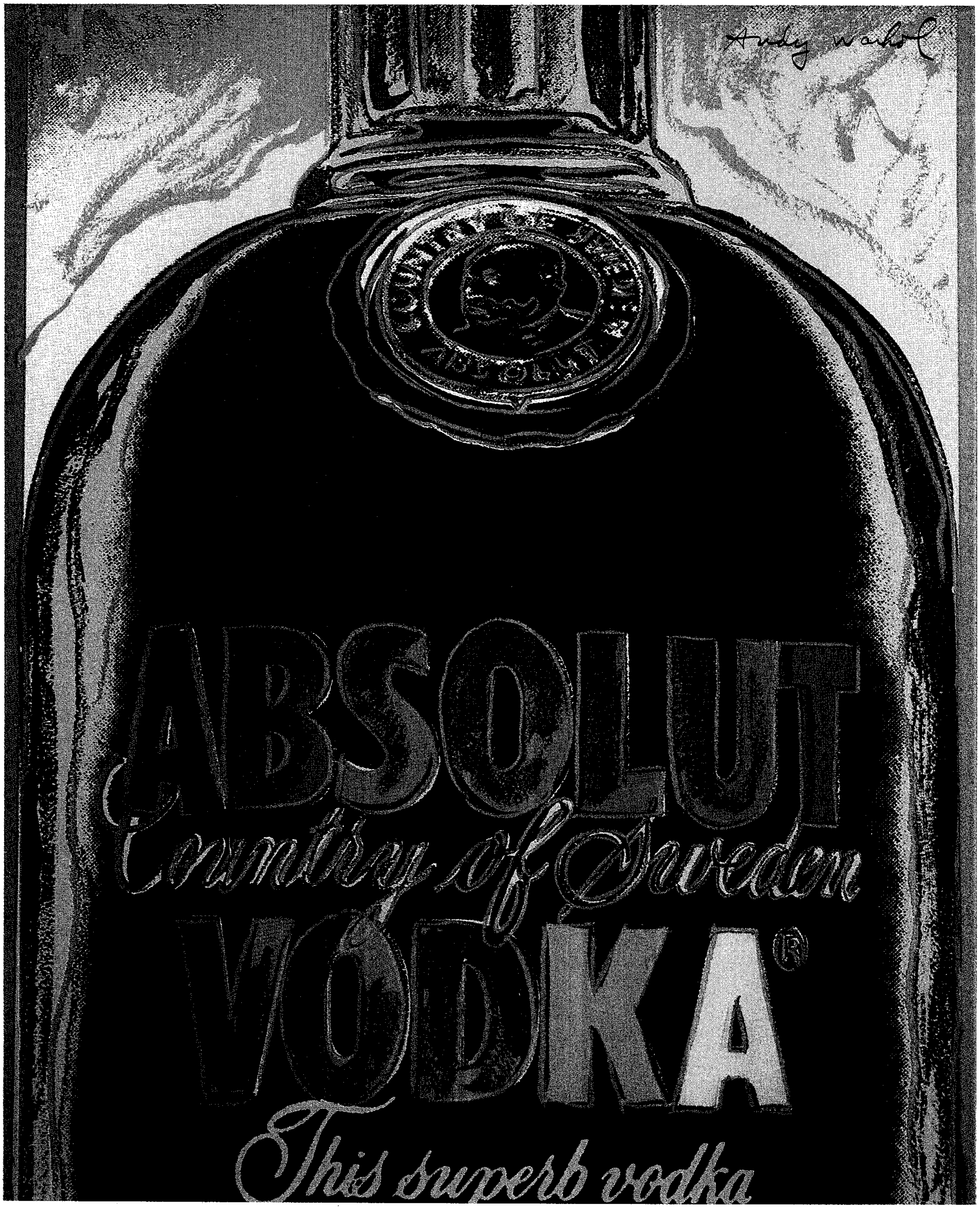
'PRECIOUS SONS'

Ed Harris and Judith Ivey are the stars of George Furth's comedy about the young parents of two teenage boys who want to leave home. Previews begin February 24, and the opening is March 20, at the Longacre.

BEETHOVEN SOCIETY

That great American violin virtuoso Elmar Oliveira joins pianist Lilian Kallir in an all-Beethoven recital of violin sonatas, ending with the "Kreutzer." It's at Alice Tully Hall February 22 at 3 p.m.

Photographs: top left, Johan Elbers; top right, Laurel Moore; bottom left, James Heffernan; center, Peter Cunningham; bottom right, Henry Grossman.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New York

Young, often from out of town, the new kids on the block hire famous architects and cut tough deals. They are the new rock stars.

BY JOE KLEIN

TWO THOUSAND MEN WEARING TUXEDOS WERE wrestling on the floor of the Grand Ballroom at the New York Hilton, or seemed to be. They hugged, wheeled, collided with waiters carrying tureens of onion soup, inadvertently stubbed out cigars on each other's shoulders.

"Look, you want to clear the aisles?" said a voice from the dais. "We're trying to serve dinner."

No one listened. Few people seemed ready to eat. Most were up, hugging, schmoozing, chucking chins, slapping backs, shrugging, wheedling.

"Listen, if you'll be quiet a second . . ."

No response. Hair was being tousled. This wasn't wrestling but an orgy of congratulation. People were telling each other they looked wonderful and "I understand you did very nicely on that property—a lot of class, and sculpture too. . . . Me? I'm in the market."

"*Shhhhhhhhhhhhhhhh!*"

Hurt expressions. Was something wrong? What did they want?

"Look," said another voice from the podium, "excuse me for interrupting your deals, but we gotta give an award—for young real-estate man of the year, Jim Kuhn."

Jim Kuhn approached the platform, said "Thanks a lot," and disappeared.

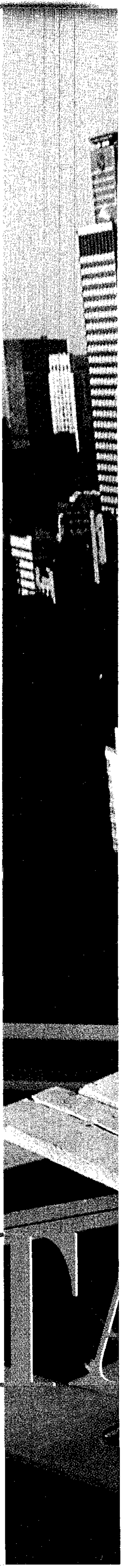
"What is this," asked a young woman in a strapless gown, "like the Academy Awards of real estate?"

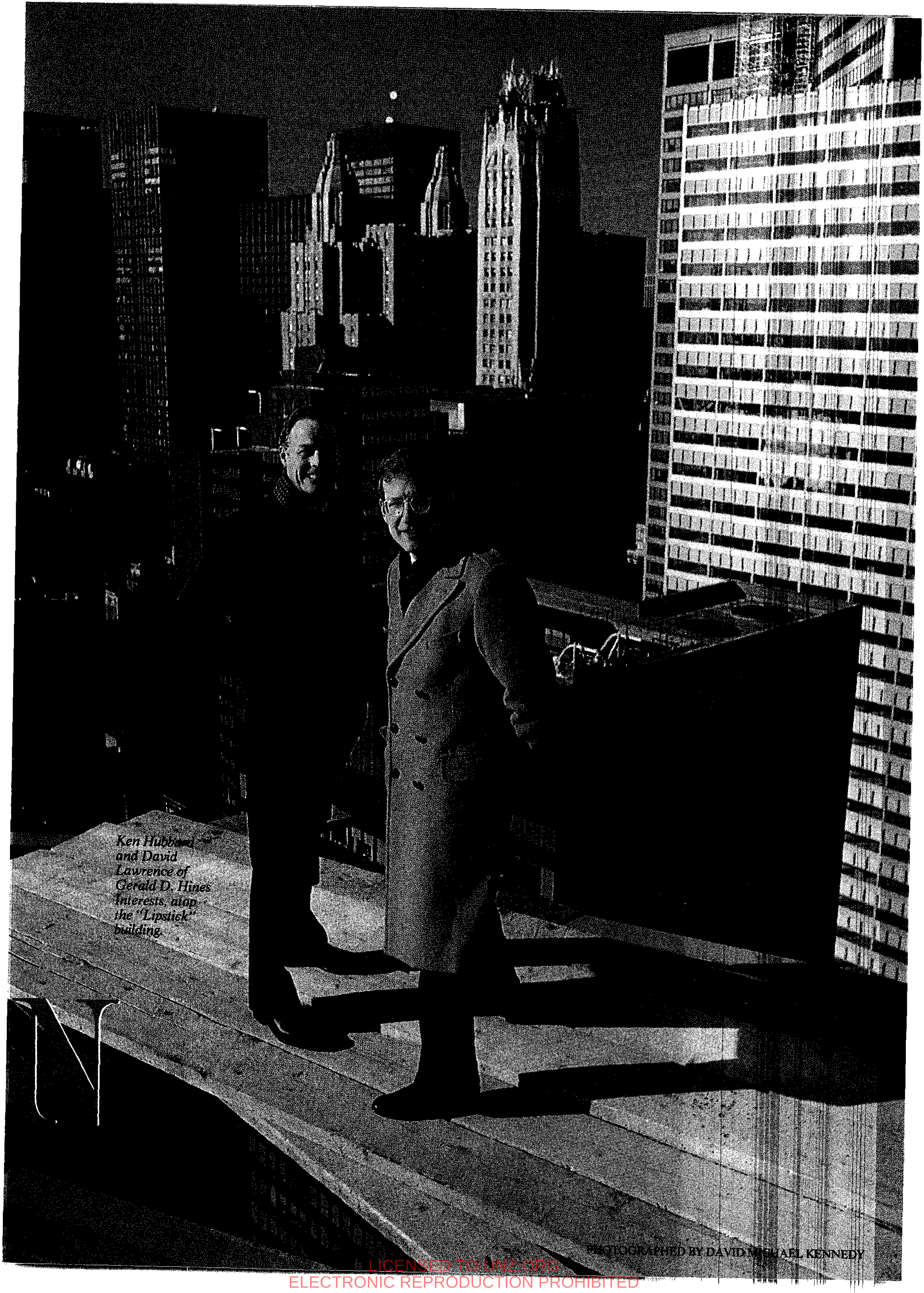
"More like the Chicago stockyards," said her date.

Mayhem as usual. Unlike other trade associations, the Real

THEY'LL TAKE MANHATT

THE BRASH NEW BUILDERS





Ken Hubbard and David Lawrence of Gerald D. Hines Interests, atop the "Lipstick" building.

N

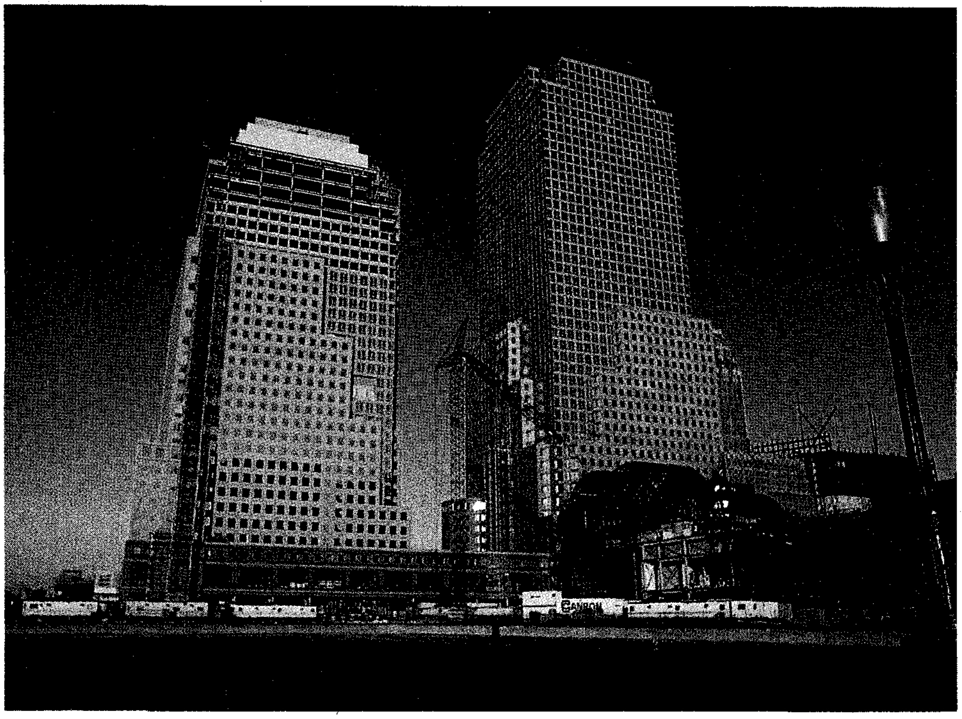
PHOTOGRAPHED BY DAVID MICHAEL KENNEDY

THE NEW DEVELOPERS WOULD LIKE TO BELIEVE THAT THEY ARE MERCHANT PRINCES, RENAISSANCE MEN.

Estate Board of New York doesn't mess around at its annual dinner. There are no after-dinner speakers, no long-winded acceptance speeches for the one or two awards. A lot of people don't even eat. They kibitz, and maybe deal a little. What better way to celebrate a year of prosperity than to try to create more?

"Nothing changes," said Tom O'Hanlon, vice-president of the Real Estate Board, who has been attending the dinner for 30 years. "It just gets bigger."

At first glance, it certainly seemed so. The triple-tiered dais and front tables were studded with the familiar names of New York real estate: Rudins, Dursts, Resnicks. Harry Helmsley, smiling opaquely, presided—sans Leona—over a center table. Various politicians wafted in and out.



The Reichmanns' World Financial Center buildings.

Who are the Reichmanns? "They may well be the richest family in the world," says one insider. "They are very strange people," says another.

There were, however, several hints that the business had changed. Floating like a mirage in the middle of the floor, aloof from the deal-makers eddying about, Times Square developer George Klein sat with a table of distinguished architects: Philip Johnson and John Burgee, Kevin Roche, Helmut Jahn, and Raul de Armas (of Skidmore, Owings & Merrill). Nearby were a table bought by an Englishman, Howard Ronson, and three tables bought by the Canadian firm Olympia & York. These people weren't around ten years ago. More significant, there were others who chose not to attend at all—younger developers, some of whom find the rampant deal-making at the dinner distasteful, penny-ante, *old-fashioned* stuff, the wrong sort of image to project.

The newcomers would prefer to believe that New York real estate has reached a new level of sophistication in the 1980s; that not just the numbers are bigger but the essence of the work itself; that myths are being created along with the structures. Some see themselves as merchant princes, Renaissance men: patrons of the arts, wizards of finance, and tough customers, too, able to deal with guys named Vinnie on construction sites.

"You know," said one, who insisted he not be named, "my son said to me, 'You guys are the rock stars now.' "

Real-estate development *has* become glamorous in the eighties—or perhaps just notorious. Developers are suddenly celebrities, as journalists were a decade ago. The phenomenon has been fueled by a handful of colorful, egocentric hucksters as eager to promote themselves as their buildings. The hard-edged guys—people like Harry Macklowe, Peter Kalikow, and the incessant Donald Trump (none of whom attended the Real Estate Board dinner)—have made the headlines and done the most to create the new rock-and-roll image. The reality is somewhat less dramatic, but no matter.

"The public perception is that we come in two varieties," says Bruce Eichner, 40, a builder-iconoclast. "There are the bad guys, and then there are the extraordinarily bad guys."

There is an enormous fascination with both, in part because of all the strutting and preening, in part because of the staggering amounts of money involved. The deals talked up at the Real Estate Board dinner now involve millions of dollars rather than thousands. The deals too big for the dinner, the ones that require more lawyers and advisers than arms-control talks do, sometimes involve billions.

"Some of these guys think that if they can't make $100 million on a building," says one community activist, "it's not worth doing."

"I have more money," Eichner says, bemused, "than I ever thought existed in the world."

'ACTUALLY, WHAT'S BEEN HAPPENING ISN'T much of a boom by historic standards," says Richard Rosan, president of the Real Estate Board. "It's more a blip. They built three times as much office space in the sixties. *That* was a boom."

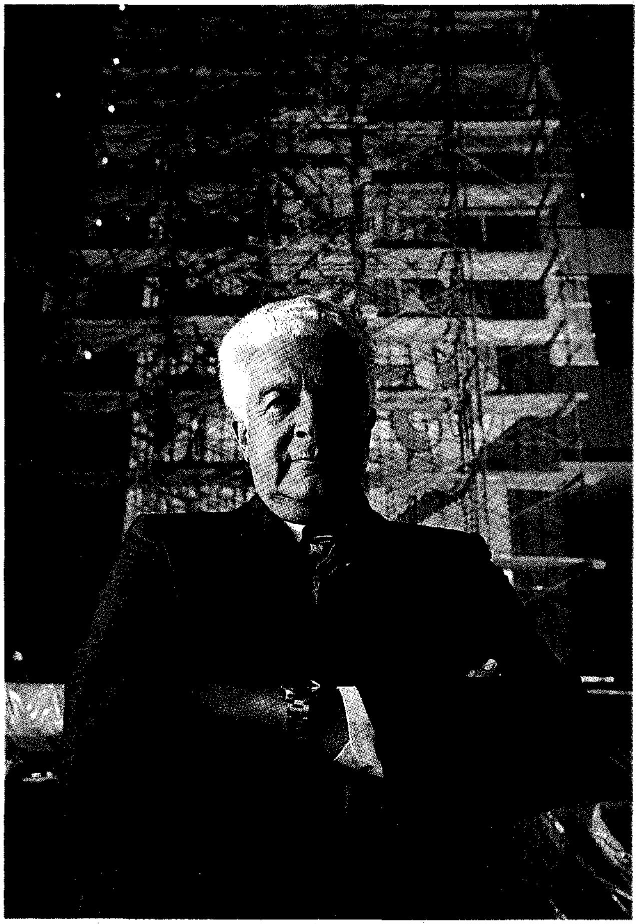
The 11 million or so square feet of new office space that will be completed in 1986 may not seem like much compared with the true madness of the late sixties and early seventies (23.8 million square feet were completed in 1972 alone). But it's nothing to sneeze at, especially when you consider that there were years during the real-estate crash of the late seventies (1976, 1979) when *no* new office buildings were completed.

On the other hand, residential construction has actually decreased, though you wouldn't know it from the tasteless, persistent hawking by luxury-condominium builders. “We've built less housing in the past ten years than in any decade this century,” says Seymour Durst, one of the most respected older developers in town. “Less than the 1930s, the Great Depression; less than 10,000 units per year.” That will change in the next two years as an estimated 20,000 new units, almost all of them luxury, will come on the market as a result of last fall's rush to qualify for 421-a tax benefits.

But sheer numbers aren't the point. The buildings are fancier than ever, the deals bigger, the stakes higher. There may be less square footage going up in the 1980s, but there'll be more marble bathrooms. Everyone—foreigners, out-of-towners, tract-house builders, nickel-and-dime rehabbers from the outer boroughs—seems to want to take a crack at what was once a very exclusive game.

“New York,” says Mortimer Zuckerman, chairman of Boston Properties, “is a wide-open town.”

The game *has* changed. Beneath the clangor of brass kazoos, the new builders, whether locals like Trump and Macklowe or out-of-towners, are much more sophisticated in marketing and finance than their predecessors.



“There used to be parts of town that were more chic than others,” says the Equitable's Holloway. “All of Manhattan is chic now, and tenants are looking for more—architecture, services, amenities.”

Ben Holloway in the lobby of the new Equitable Center.

In the old days, construction in New York was controlled by a handful of quietly powerful families—the Dursts, Rudins, Tishmans, Urises, Zeckendorfs, and so forth—the familiar names occupying the front tables at Real Estate Board dinners, who played it close to the vest. They built and owned enormous swatches of property and tried to pass for solid citizens, funding local charities (and politicians), subtly pulling strings, *running* the town. The conventional wisdom was that New York real estate was a closed market. Land assembly was harder to master than brain surgery; the construction unions (some of them mob-controlled) were brutal; newcomers would never be able to find their way through the bureaucracy. Or so it was said.

The 1970s were a cold shower for the old families, though. The commercial real-estate market collapsed as major corporations fled the city. The Tishmans and Urises, among others, were forced to liquidate. By the mid-seventies, 28 million square feet of office space were lying vacant. Even when the revival began, the old families were reluctant to take the plunge and start building again.

“They'd been burned,” says Howard Ronson, 43, the Englishman who was one of the first to invade the market. “They also, quite literally, were *old*. The energy was gone.”

“They couldn't deal with inflation,” says Arthur Sonnenblick of Sonnenblick-Goldman Corporation, the mortgage brokers. “You'd hear people saying, ‘I could've bought that land for $1 a foot in 1963.’ The newcomers weren't burdened by those memories. They went ahead and bought and built.”

And they built in ways the old-timers couldn't begin to comprehend. “They hired famous architects,” Sonnenblick says. “The old buildings could've been done with a cookie cutter.”

Until the 1980s, location alone determined how a building was priced and marketed. “There used to be parts of town that were more chic than others,” says Ben Holloway, chairman of Equitable Real Estate Group, one of the city's biggest landowners. “That's still true, but less so than it used to be. *All* of Manhattan is chic now, and tenants are looking for more—architecture, services, amenities. It's a whole new level of competition.”

“The other big change has been in financing,” says Sonnenblick. “The size of the deals demanded new means of financing. Some builders are bypassing traditional lenders and going directly to the securities markets. Some of the lenders are demanding part ownership. There are a lot more joint ventures.”

“The deals may be bigger, but the risks are smaller,” Seymour Durst says. “In the old days, you had to have deeper pockets.” Perhaps, but the public never knew it. Now developmental trumpery fills the tabloids. Many new projects rate a P.R. man, a leather-bound sales brochure, a promotional film—and community-board opposition (which can be handled only by expensive lawyers like John Zuccotti).

Several of the old families have caught on to the new rules and are active once more; others—the Trumps, the Kalikows—have been dragged to center stage by a new generation; still others are standing pat, minding their portfolios. But the real energy in the market has come from the upstarts and interlopers, a very mixed breed, most of them in their forties, who range from corporate types to banshee entrepreneurs. They may not be rock stars, but they do not lack for color—except, oddly enough, for the most successful of the newcomers, who turn out to be a family dynasty very much like the old breed.

THE NEW OLD FAMILY

“WHAT CAN YOU SAY ABOUT THE REICHMANNS?” asks Meyer S. Frucher, the president of the Battery Park City Authority, giggling mischievously. “Well, for starters, you can say they pulled off the most significant real-estate transaction in New York since the island was bought from the Indians.”

“They may well be the richest family in the world,” says one

ALMOST ALL DEVELOPERS TALK A GOOD GAME; FEW HAVE HAD THE COURAGE SIMPLY TO CRASH NEW YORK.

real-estate insider. "I've heard estimates ranging up to $25-billion."

"They have enormous courage and skill and daring," says the Equitable's Ben Holloway.

"Very impressive," allows Seymour Durst.

"They are very strange, reticent people," says another. "If Donald Trump had a project like their World Financial Center, you'd think it was the biggest construction job since the Pyramids. Manhattan Island would be tilting over from people rushing downtown to be part of it."

"The World Financial Center," says a spokesman for the Reichmanns' company, Olympia & York, "is an 8-million-square-foot project. It is scheduled to be completed in 1987. It is 95 percent leased."

Everyone loves to talk about the Reichmanns, except the Reichmanns, who hardly talk at all. Here is their story:

Paul, Albert, and Ralph Reichmann were born in Vienna in the late 1920s and early 1930s. Their father exported eggs. The family fled to Paris when the Nazis took Austria, in 1938, and then to Tangier, where the father, Samuel, who is said to have been remarkable at instant calculations, was a money changer. Their mother, Renée Reichmann, was no slouch, either: During the war, she slipped behind German lines to provide Hungarian Jews with Spanish passports.

By 1956, the Reichmanns had moved to Toronto. They imported steel and tile. The business prospered, and the brothers took bids on the construction of a new warehouse. The bids seemed high, so they built the warehouse themselves. After that, they began building warehouses for other people. Eventually, they built a good chunk of downtown Toronto.

In 1976, the Reichmanns decided there wasn't much left to build in Canada. They decided that real estate in New York was undervalued. "They figured that places like New York don't just die," says Michael Dennis, 43, who runs Olympia & York's U.S. operations. At the time, National Kinney Corporation was trying—not very successfully—to peddle a portfolio of eight office buildings formerly owned by the Uris family. The Reichmanns agreed to take the buildings off Kinney's hands for $320 million. Within a few years, the value of the properties had increased sevenfold. The Uris deal, as it is known, is what Frucher called the most significant real-estate transaction since Manhattan was bought from the Indians. It has given the Reichmanns capital to buy other things. Recently, they bought an oil company, Gulf Canada.

In 1980, the Battery Park City Authority asked for commercial-development proposals. Twelve developers responded. "The others said they would do one building, see how it went, and then maybe build another," says Frucher. "Olympia & York said it would start four buildings immediately, have them done in five years, and also, in essence, guarantee the Battery Park City bond payments."

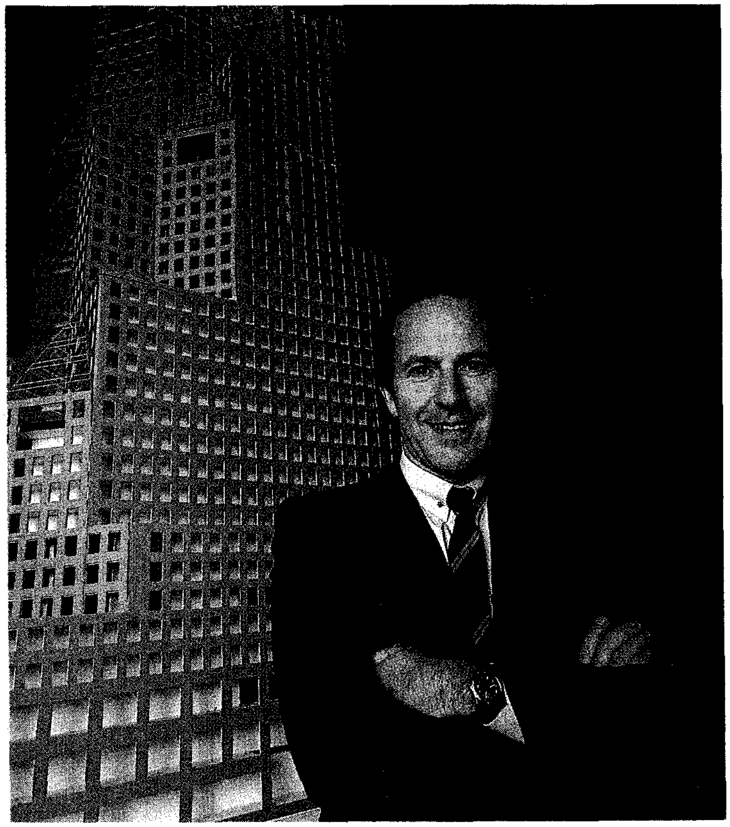
The World Financial Center became the biggest development project attempted in New York since Rockefeller Center. The Reichmanns noted the merger trend in the financial-service industry and suggested that the new behemoths consolidate (most had offices scattered throughout the Wall Street area) in high-profile buildings at the WFC. Merrill Lynch, American Express, and Home Insurance Company, among others, agreed. The deals were sweetened by O & Y's offer to buy those companies' old headquarters. "We have done well leasing the space in those buildings, too," says Dennis.

There are many wonderful tales about the Reichmanns, most having to do with their strict religious orthodoxy. It is said that they transfer ownership of their buildings each Friday to a *Shabbes goy* in order to keep them open during the Sabbath. It is said that Paul Reichmann once flew home to Toronto on a Friday afternoon and, delayed by a snowstorm, landed after dark; he walked the twelve miles home.

"I can tell you this," says Frucher. "They do not cut corners. Construction stops on their buildings at sunset on Friday. It stops dead, no matter what the cost. They are not hypocrites. They are entirely trustworthy: Their word is gold. At the same time, I have never sat across the table from tougher negotiators.

"They are very courtly, Continental, understated. I met the mother, Renée, at the opening of the American Express building last summer. She's the nominal chairwoman of O & Y's board, and very proud of her boys, of course. Later, I told Albert how much I'd enjoyed meeting her and how proud she was. 'Hmm,' he said, 'maybe now she'll give us a raise.' "

'I wouldn't have tried to build here if I hadn't been invited," says newcomer Mortimer Zuckerman. "New York is the most sophisticated market in the country."

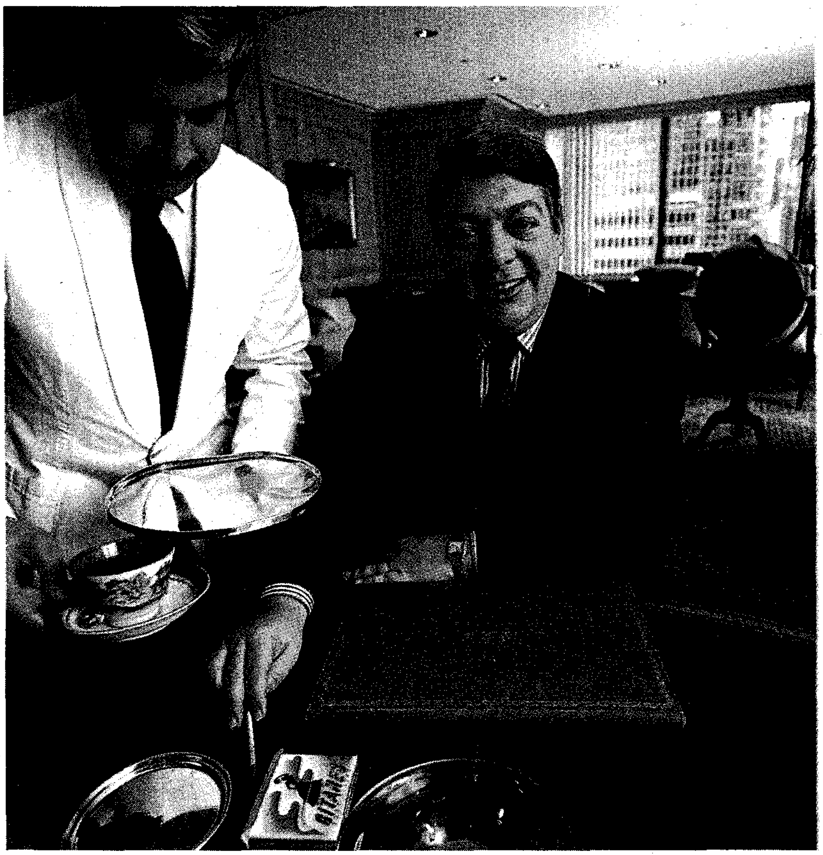


Zuckerman with a model of the Columbus Circle project.

THE OUT-OF-TOWNERS

IN 1978, HOWARD RONSON WAS 35 YEARS OLD AND LOOKING for a challenge. He'd already had quite a career in real estate. At nineteen, he was named a director of a family-owned corporation in England that was later investigated by the Department of Trade for trying to defraud creditors and failure to keep proper books. ("That had nothing to do with me," Ronson says. "My father ran the company; I was one of several family members who were directors.") Soon after, he went off on his own to Paris, where he built a very successful development company. "I did 27 buildings over ten years in several countries," he says. "But Europe was beginning to stagnate. The Socialists were coming to power [in France]. I decided to have a look at America."

Ronson proceeded to examine the United States with rather distinctive rigor: "I spent ten days a month for 18 months. I visited 49 cities. When I was finished, I understood how America worked."



Howard Ronson takes coffee in his office.

"I spend my weekends walking about the city, looking for sites," says Ronson. "This is my social life."

He picked New York "for no rational reason," he says. "Just a feeling. The conventional wisdom was to stay away, but I felt the city was about to surge." Still, he tiptoed into the market, rehabbing a building at 30 Broad Street in partnership with the William Kaufman Organization before actually building something new.

He has done eleven office buildings since then, several with partners, all but two in the financial district. "Can you name anyone," he asks, "who has done more?"

Ronson's secret has been clever marketing. He tailored his buildings to a specific clientele: "I saw New York as an international city," he says. "Corporations from all over wanted the prestige of a 'New York office.' I built with them in mind: smaller buildings, smaller floor plans. Each company could have its own floor. It was more prestigious, more private."

And more expensive too. Ronson says rents run as high as $60 per square foot in his buildings (the average for prime space is about $40). He has kept a low profile through all this, with one rather grotesque exception: his attempt to impose a 37-story office tower on the St. Bartholomew's Church site on Park Avenue, which has drawn fierce community opposition.

Still, Ronson believes, "New York's no tougher than anywhere else really. The most difficult thing is finding new sites. I spend my weekends walking about the city, looking. I work seven days a week. This is my social life: What could be more interesting?"

Almost all developers talk a good game; few have had the courage—or resources—simply to crash New York. Like Ronson, most hedge their bets. They find a partner, or a major tenant, before taking the plunge. "I wouldn't have tried to build here if I hadn't been invited," says Mortimer Zuckerman, 48. "New York is the most sophisticated market in the country. You don't just crash it."

Zuckerman (and his Boston Properties partner, Ed Linde) had done very well in Boston and Washington; in Boston, Zuckerman practically was Mayor Kevin White's *developer laureate*—the favored choice for any new urban-renewal project. Boston Properties also did well with office parks in the high-tech suburbs. "We did a lot of business with Citibank," Zuckerman says. "They knew the quality of our work, and invited us to bid [along with five others] on the Lexington Avenue site [at 52nd Street], across the street from Citicorp.

"It seemed a perfect way to break in—a full block in a prime location, all assembled, with most of the necessary permits cleared through the city. We paid $80 million for the land, and some people thought that was high, but I was—and still am—incredibly optimistic about the project. It seemed idiotproof."

Notice the "and still am." The most persistent rumor in real-estate circles for the past year has been that Zuckerman blew it. He had a million-square-foot building in a prime site and no major tenant. "It took him a long time to find someone," says one insider. "I understand he's got a tenant now, but the question is, What kind of deal did he make?"

"There's been a lot of negotiating," Zuckerman admits. "You've got a half-dozen potential tenants out there in the market, kicking tires, looking for a price. We're close to signing one that will use a third of the building. I'm sure we'll fill the rest of it soon, too."

Developers love to talk trash about each other, and Zuckerman, along with Donald Trump, is a favorite target. He is seen as a dilettante, more interested in literary society (publishing *The Atlantic* and *U.S. News & World Report*, dating Gloria Steinem) than construction. Some of this may be sour grapes. After all, he did outmaneuver several of the local Rambos—including Trump, Kalikow, and Larry Silverstein, then chairman of the Real Estate Board—to win the competition for the New York Coliseum site on Columbus Circle.

Zuckerman is low-key about that one, too: "You want to be in the market, but our options were limited," he says. "I'm still not sure how the land-assembly game works; we could only consider projects where the land was already in place. We hadn't really thought about the Coliseum site, but Salomon Brothers, our investment bankers, approached us and said they were interested in doing real estate."

It was the Phibro-Salomon guarantee—they will occupy half the 3-million-square-foot building—plus a hefty bid of $455-

SOME PREDICT THE CONDOMINIUM MARKET WILL COLLAPSE NEXT YEAR; THE BUILDERS SEEM UNCONCERNED.

million, that persuaded the MTA, which owns the land with the city, to designate Zuckerman.

It seemed a vindication of sorts, after all the dishing of his Lexington Avenue project. "I believe in New York with the fervor of a religious convert," Zuckerman says. "I can't make political contributions, because of my position as a publisher, and it doesn't seem to matter.

"In Boston, it always took an immense amount of energy to move an inch. It was a passive town, resistant to outsiders," he says. "New York's the opposite. It's active, energetic, open to newcomers. It's the only place I want to be now."

Jeffrey Glick shows off his new condominium.

Glick is the state-of-the-art condominium salesman. "People are always moving, and always moving up," he says.

Indeed, there's a certain amount of pressure for developers who've made it elsewhere to give New York a try. That was the case with Gerald D. Hines Interests, arguably the most successful developer in the nation over the past decade. "We kept hearing from our tenants," says Hines, who is 60, " 'Why aren't you in New York?' "

Hines, a native of Gary, Indiana, who started out as an air-conditioning contractor, had been a true pioneer, one of the first to hire world-class architects to build commercial office buildings. Together with Philip Johnson, he created the Houston skyline in the 1970s, and then branched out across the country, always putting up the fanciest, most dramatic (and expensive) new buildings in town.

"We try to run our buildings as if they were fine hotels," says Ken Hubbard, the Hines executive in charge of the northeastern region. "We have catering facilities, barbers, health clubs, shoeshine. We even empty the ashtrays in the lobbies several times a day and stamp the sand with the building's logo."

Hines says he wasn't daunted by New York's reputation: "When you've done over 300 buildings, you don't lack in confidence." And yet, he proceeded rather cautiously. The projects were as striking as ever: two buildings on 53rd Street—the "Lipstick" building on Third Avenue, designed by Philip Johnson and John Burgee, and a new E. F. Hutton headquarters near Sixth, by Kevin Roche John Dinkeloo and Associates. The caution came in the ownership: Both were joint ventures. And, apparently, the caution was justified.

"It took us three years to get the projects started—that's a very long lead time," says Hubbard. "Every step of the process is more complicated in New York than in any other place—the zoning hearings to get bonus floor space because of our plazas and subway improvements. Relocation—especially relocation. We had to move 40 residential and 10 commercial tenants on Third Avenue."

"We didn't know about a lot of these things," says David Lawrence, 40, the vice-president in charge of the New York office. "If we had, we might have thought twice. We sure think twice about new developments now. We'd like to do more. We feel we've learned the ropes. We're New York developers now," he added hopefully.

THE COWBOYS

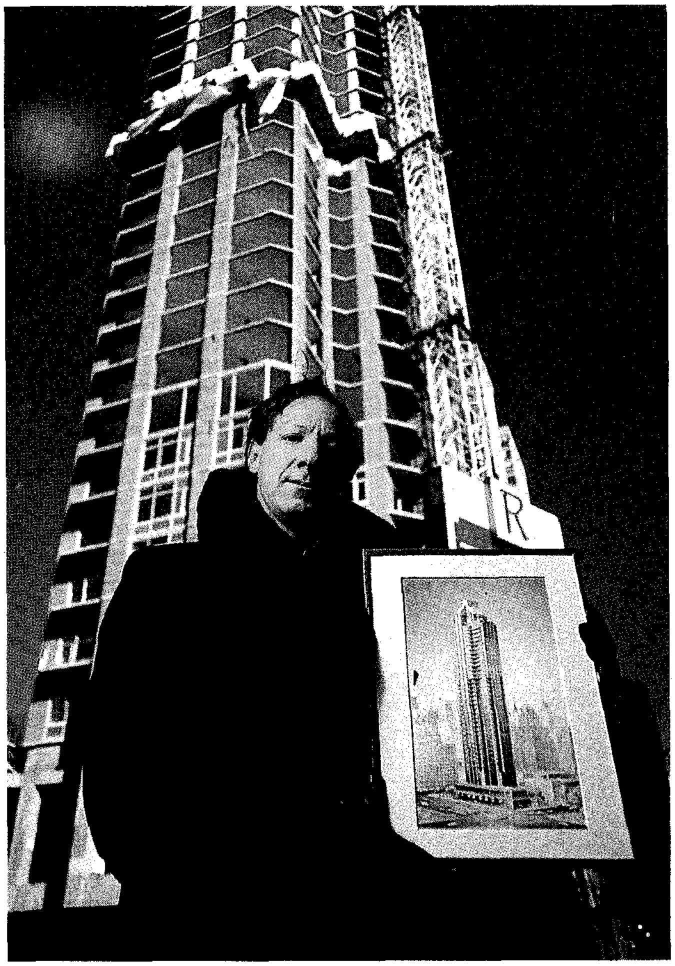
THE BUILDERS OF COMMERCIAL office space have a certain disdain for those who do housing, especially condominiums. "They tend to strut a bit, don't they?" sniffs Ronson. "That isn't necessary when you deal with corporate clients." The condominium builders usually respond by saying (*a*) that their work is more complicated and interesting and (*b*) that they might do a commercial or mixed-use building someday. "What's an office building?" asks Jeffrey Glick, of the Glick Organization. "It's just a box with elevators."

Glick, 43, is the state-of-the-art condominium salesman. "I go overboard. I do everything to the utmost," he says. "Nobody does buildings as good as mine. We want to be number one in every area. Our kitchen cabinets have to be the best, our tubs, our showers — number one across the board."

Everyone says that, though. What Glick really has refined to an art is *selling:* "See this," he says, moving briskly through the sales office for his new superluxury building, the Promenade, on East 76th Street. "This used to be a garage—greasy, oily, dirty. I spent $3 million fixing it up. We re-created an exact replica of what a floor in the Promenade will be like. Look at this."

He opens a door into an apartment, picks up a remote-control switching box, and a view of the East River appears in the window. "That is the exact view this apartment will have," Glick says. "We had a helicopter hover where the twenty-fifth floor of the building would be and take pictures." He pushes a button: "Here it is at night."

No potential customer has ever set foot inside the actual Promenade, and yet the building is 60 percent sold. "My last building, Manhattan Place, was 25 percent sold the day it opened. What we do that's completely different is open our sales office when we begin construction. We pre-sell better than anyone. The long lead time also gives us a chance to modify the building to suit demand. For example, there was more three-bedroom demand than we anticipated at the Promenade. So we're changing some floors, expanding the sales office, and making a three-bedroom model to show people."



Bruce Eichner in front of the Royale, on East 64th Street.

> **Eichner is one of the few developers who have a sense of irony about what they do. "You know what this business is all about? Weenie-waving. Everyone does it. I do it, too."**

Glick's technique has found special favor with a particular type of buyer: the apartment speculator. People who buy to sell. Glick claims that speculators represent only 20 to 25 percent of his customers. "You get a lot of two-income young couples, a lot of empty-nesters from the suburbs," he says, but he also makes an appeal to speculators by constantly raising his prices during the eighteen-month sales period: "We've already raised prices here at the Promenade five or six times."

The going rate, he says, now averages $500 per square foot.

Jeffrey Glick was born in Brooklyn. His father ran a construction business. "We did some Section 8, government-subsidized housing—still do—but it was mostly construction. I had these creative urges, though. I wanted to *develop*." He started with a modified-townhouse development in North Hills, Long Island. "It was the first California-style condo development on Long Island," he says. "Everyone copies it now. I also did a condominium in Bayside, Queens. After that, I felt I'd proven myself. I was ready for Broadway."

It is widely expected that there will be a collapse—perhaps a rout—in the luxury-condominium market next year when the glut of buildings started in 1985 (to beat the eligibility deadline for the 421-a tax break) begin to open. Glick, however, is unconcerned. He's got three more projects on the drawing board. "People are always moving, and always moving up," he says. "People are always social climbing."

'OPULENCE,' 'EXTRAVAGANCE,' 'AFFLUENCE,' 'glamour'—we tried to think of as many words like that as we could, and then we put them up on the construction bridge," says Bruce Eichner, chuckling about his new luxury condominium on Third Avenue and 64th Street. Eichner is one of the few developers who have a sense of irony about what they do.

"You know what this business is all about? Weenie-waving. Everyone does it. I do it, too. Like I could tell you that my City Center building is the second-tallest concrete structure in the country. But who cares?"

Which is not to say that Bruce Eichner isn't serious about what he does. Just as Glick has made sales his specialty, and Hines service, and Ronson customized floors, Eichner claims to be the reigning expert on cutting through the government bureaucracy. "I came out of government," he says. "I understand how people in it think. I don't resent it the way a lot of other developers do; I have an appreciation for the way the process works."

Eichner is one of the few developers—Harry Macklowe is another—who didn't come from a construction background. "My dad was dean of men at the New School, the kind of guy who, if you gave him complete control over IBM, he'd run it into the ground in maybe six months. So I grew up knowing nothing about business . . . or much of anything else. I finished in the bottom eighty-third of my law-school class."

He was hired by Eugene Gold in Brooklyn, as an assistant district attorney. The work was rewarding, but not *rewarding*. "You reach that point," Eichner says. "You know what I mean. One of the guys I worked with lived in a neighborhood called Park Slope, in Brooklyn. I visited him there, and it didn't take a Harvard M.B.A. to figure that this neighborhood was coming up. I bought a house on Montgomery Place, renovated it, and was on my way. That was 1973."

Through the 1970s, Eichner moved from smaller buildings to larger ones in Brooklyn, then in Manhattan. Along the way, he gained expertise in working on landmarked buildings (and the tax credits that accrued from that process) and other government blandishments, like the J-51 tax break. He did a successful condominium on the Upper East Side and then broke ground on his *pièce de résistance,* the City Center project, between 55th and 56th Streets. It will be taller than Harry Macklowe's Metropolitan Tower, across the street, and, Eichner hopes, more expensive than Macklowe's $521 per square foot.

"But that's not important," Eichner says. "The great thing

“I EXPECT SOME PEOPLE WILL GET HURT,” SAYS ROSAN. “YOU’RE GOING TO HAVE TO BE SMART TO MAKE MONEY.”

about City Center is that we went through the Planning Board, the Board of Standards and Appeals, the Board of Estimate [twice], we got Landmarks’ approval and several other certifications I can’t remember offhand—all in just thirteen months *while* we were pouring the foundations. We got a 20 percent floor bonus because we are rehabilitating the stage at the City Center. Something called the Theater Advisory Council had to approve that. They’d *never* met before on such a project. The point is that if you’re going to build in New York, you have to see government as a partner. It’s not going to go away.”

And what does his father think of all this?

“He doesn’t understand why the buildings have to be so big,” Eichner says. “He has a point. I think about the ego aspect of this a lot; I try to justify it. It’s tough, but here’s the best I’ve been able to come up with: When you’re in business, you have to do the best you can.” Eichner stops, shrugs. “Yeah, I know. The thing is, though, it’s true.”

He continues to build. He has planned three other big projects—one a joint venture—in addition to City Center and “opulent, glamorous” 64th Street. He knows the conventional wisdom about the coming luxury-housing glut, but is unimpressed. “Anyone who tells you he knows where the market is going long-term is either a fool or a liar,” he says. “The gestation period on a building is just too long. I might be able to guess about next year, but I haven’t a clue about 1989, and that’s what I’m planning for now. The only real hedge I’ve come up with is to mix uses: You do some retail, some commercial, different types of residential. Given current land prices, I wouldn’t feel confident doing a pure anything.”

THE NEXT SHOOT-OUT

“THE FUTURE?” ASKS RICHARD ROSAN OF THE REAL Estate Board. “I expect some people will get hurt. For the last few years, you could make mistakes and still do well in real estate. That period’s over now. You’re going to have to be smart to make money.”

“Everyone’s taking a deep breath,” says one real-estate insider. “They’re like sharks circling, waiting for someone to take the plunge, to open up a new area—then they’ll all jump in.”

“The new frontier has to be the West Side,” says George Klein, 47, of Park Tower Realty, which has been designated by the city to attempt the massive proposed Times Square redevelopment project. “We firmly believe ground will be broken in 1987,” Klein says, rather defiantly, aware that there are more than a few skeptics. “It will be the most significant development in New York City this century. It will move development from the East Side to the West. It will make Times Square the crossroads of the world once more.”

The entire project will cover thirteen acres. Klein’s part consists of four enormous buildings, 4 million square feet, designed by Philip Johnson and John Burgee.

“We’re talking Waterloo,” says one community activist. “George Klein is my candidate for Uris of the 1980s. I don’t think Times Square will ever happen, but if it goes ahead as planned, it’ll be one hell of a mess. Have you ever stood on that subway platform at 5 P.M.? Can you imagine what it’d be like—and I know Klein is committed to renovating the station—if a project even half that size is completed? Where are they going to put all the people?” Klein is undaunted, however. He has faced skeptics before. He is an intensely private man, from a family that escaped Vienna at the same time as the Reichmanns (apparently the families were acquainted) and built the Barton’s-chocolates retail chain.

“The family had had experience in real estate, through our retail stores,” he says. “I became interested in development because it seemed all-encompassing. It involved art and management and finance. And it had the potential to be quite remunerative.”

Klein’s first project was rather bizarre, and not very remunerative by New York standards (“We made a profit,” he says). It consisted of two small office buildings on urban-renewal sites in downtown Brooklyn. “This was at the height of the real-estate depression, 1973,” Klein says. “We had Skidmore, Owings & Merrill design the buildings, the first significant architectural statement in downtown Brooklyn. It paid off for us in experience: We learned construction and how to deal with the government. It also set the company’s policy of dealing with only the finest architects: In the long run, I believed, quality was the best economics.”

I. M. Pei & Partners designed Klein’s next building, at 499 Park Avenue. The project is generally regarded as the one that broke the ice after the collapse of the 1970s. Work began in 1978; at a mere 300,000 square feet, it was the only office building completed in 1980.

“George Klein made a *fortune* on that building,” says Arthur Sonnenblick, the mortgage broker. “He hit the market at just the right time.”

“Commercial rents broke with that building,” Klein admits. “We were able to get $30, $40 per square foot. Before that, prime space was going for $12, $13.”

Klein went on to do buildings with Kevin Roche, Helmut Jahn, and Philip Johnson, among others—the very people sitting calmly, artistically, *absurdly* at his table in the midst of the mayhem at the Real Estate Board dinner.

In a way, it was appropriate for Klein to be one of the only new developers to rub shoulders with hoi polloi that night. He might be the prototype of the sophisticated, design-conscious new breed, but he has few illusions about the nature of the crapshoot. Like the small-timers swirling around his table of dignitaries, he knows that the essence, the real fun of the business, isn’t art but deals.

“This,” he says, “is the last haven of the wildcatter. You don’t have to go to Texas to drill for oil—that’s the game here, and chance-takers are the winners. Is Times Square a chance? Of course, but it’s a good one. The area may become crowded, difficult, filled with skyscrapers, but that’s what New York is all about. That dynamism is what we are selling.”

But will it get so congested—and expensive—that people will no longer be willing to buy? Klein, Donald Trump, and others talk about the potential along the waterfront and in the outer boroughs. “They talk about the outer boroughs,” says community activist Sally Goodgold, “but I have my doubts. When someone like Donald Trump goes to the opera, does he sit in the balcony? No, he wants to sit in the front row.”

Most of the front-row seats—the prime sites—are taken now (which makes a collapse similar to the one in the 1970s unlikely). At the very least, the skyrocketing cost of land is giving more than a few builders pause. “We’re taking a breather,” says Ben Holloway of the Equitable. “I think people are getting tired of seeing fourteen cranes every time they walk down the street.”

The cranes will continue to fly, however, as long as people believe there is money to be made. “You don’t make the market,” Harry Helmsley once said. “The market makes you.” ■

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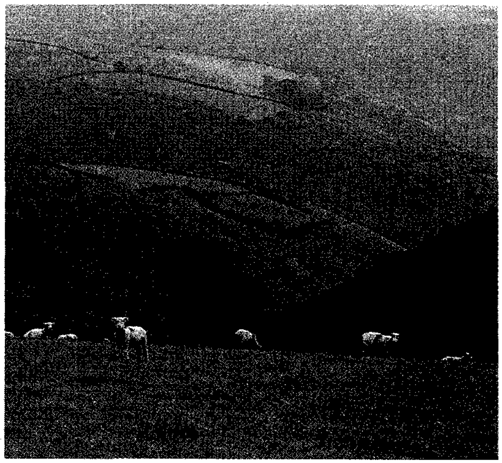

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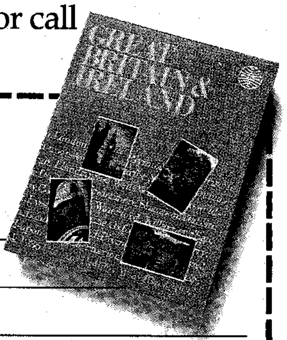

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LORD ON THE FLY

PERIPATETIC PUBLISHER GEORGE WEIDENFELD • BY GIGI MAHON

IN THE EARLY SUMMER OF 1982, investment banker Alecko Papamarkou took a group of his pals on an outing to the Golden Door, a Southern California health spa where people pay $3,000 a week to be overexercised and underfed in luxury. The spa is Oriental in design, with large "golden" gates that open to the overpowering scents of flowers and fruit. On entering, guests cross a low, curved bridge into what has often been described as a Shangri-la—if paradise were possible on 800 calories a day.

Tramping across the bridge that week in June were Barbara Walters; Ann Getty; Arthur Taylor, the broadcasting executive; Jonas Salk and his wife, Françoise Gilot; author Arianna Stassinapoulos. Huffing right along with them was another guest whose name was less familiar, at least on these shores: Lord Weidenfeld, 66, the British publisher who runs Weidenfeld & Nicolson. He was, remembers a fellow camper, "delightful fun."

George Weidenfeld, a short man with a slightly drooping face, a prominent nose, and a portly Alfred Hitchcock profile, padded about in the beige-and-brown sweat togs the spa supplies or in his own red terry robe, often moving in a swirl of Cuban-cigar smoke. He panted his way through more than his share of exercise sessions and gamely waded into the ladies' pool class, amusing the others with his antic attempts at aquatic arabesque, his botched beach-ball-between-the-thighs toners, his overall sputtering attempts to stay afloat.

But for Weidenfeld, the week wasn't all play. There were all those phone calls to make, checking in with the London office, reassuring authors in New York, catching up with friends. And there was earnest conversation to be had. Weidenfeld took more than one guest aside to confide a longtime dream: He wanted to establish an American publishing firm. For twenty years, he said, he had thought about it. Should he buy an existing company? Found a new one? It was partly a question of money. Perhaps he and the listener could meet later on, in New York, and explore the subject further. . . .

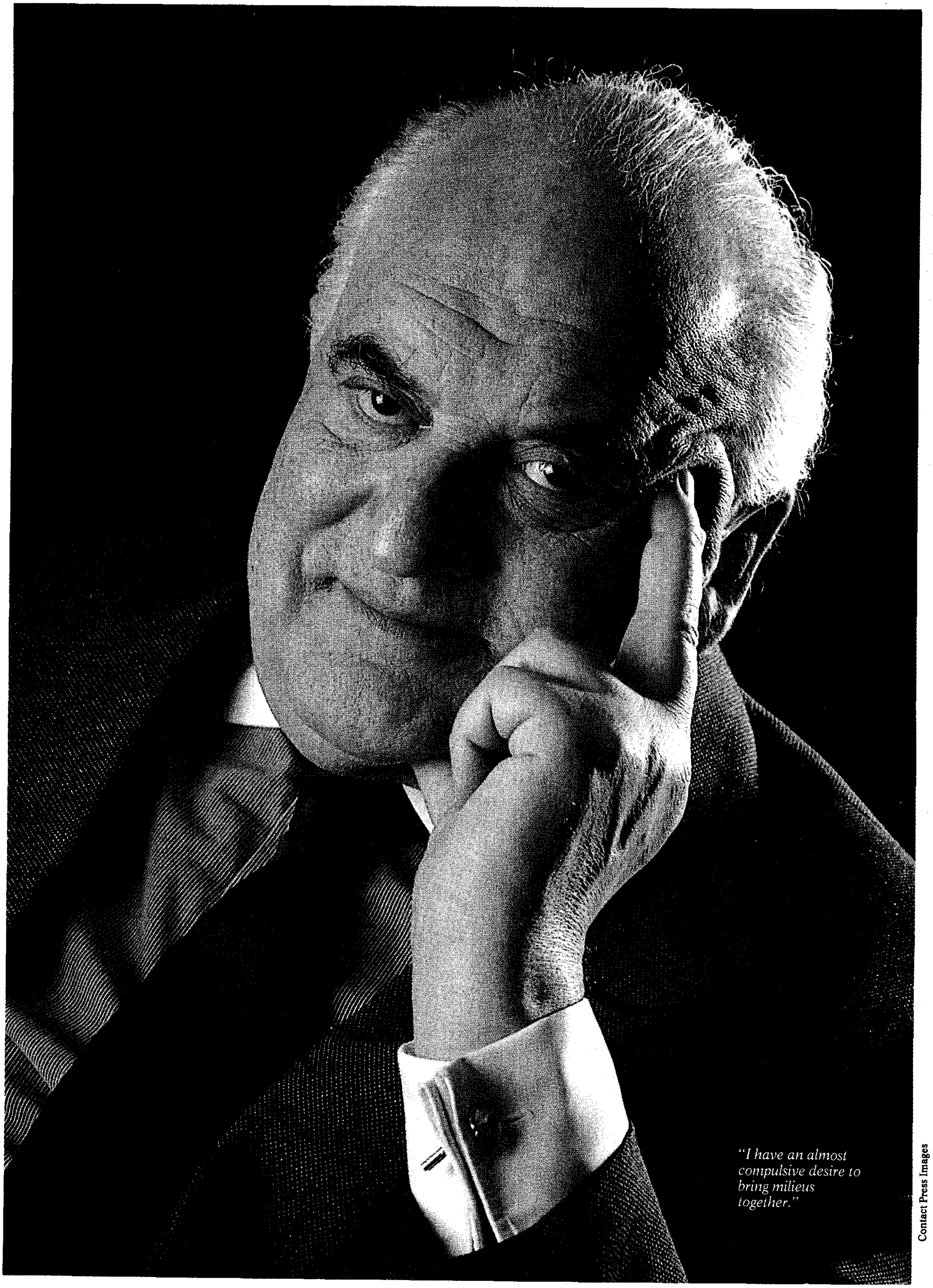
At the end of the week, Weidenfeld glided out of the spa in a limousine with Ann Getty, the statuesque, very social wife of oil billionaire Gordon Getty. The pair planned to stop for lunch in San Diego—an exciting prospect after a week of deprivation—before going off to their respective destinations.

It must have been a hell of a lunch, because last year, George Weidenfeld's dream came true. In March, he paid $2-million for Grove Press, the avant-garde publisher most famous for a backlist that includes names like Pinter and Beckett. More than that, in late May, Weidenfeld announced that he would launch Weidenfeld & Nicolson in New York. His partner and chief backer in both ventures: Ann Getty.

BARELY A YEAR SINCE THE first announcement, Weidenfeld is running hard, on at least two continents. At the time of the Weidenfeld-Getty alliance, there were reports in the London press that Weidenfeld & Nicolson was in financial trouble. There were layoffs—or "redundancies," as the British call them. There were claims of delays in paying royalties, and a band of agents complained to the British Publishers Association. Weidenfeld denies that there were delays and trouble, but the Wheatland Corporation—the Getty-Weidenfeld company—has now bought into Weidenfeld & Nicolson London, and the rumors have ceased.

At Grove Press, new editors have been hired, new books are being acquired, and there is even talk of reviving the literary magazine *Evergreen Review*. But it is Weidenfeld & Nicolson New York that the publishing world is watching with the keener interest, and it's already clear that the firm will not be some dribbling tributary of its British namesake. The New York company has embarked on an aggressive acquisition spree, buying nearly 100 books in only five months. Weidenfeld & Nicolson may not shell out the multimillions needed to get a Clavell or a Krantz, but the firm is delivering the money that can mean the difference between a possibly good list and a likely commercial one.

Shana Alexander is said to have been



"I have an almost compulsive desire to bring milieus together."

Contact Press Images

PHOTOGRAPH BY LOUIE PSIHOYOS

CONNOISSEUR: *"I think that women are works of art," Weidenfeld says. "This may be a sexist view, but at least it's sexist in a positive way. Women react, they think, they comport themselves differently."*

paid $500,000 for a book tentatively titled *Dangerous Games,* a look at how the judicial system is manipulated. The publisher anted up $100,000 for a how-to-buy-real-estate book by Sonny Bloch, with Grace Lichtenstein. The first W&N New York books, which will reach the stores this fall, include a novel by James Purdy, a book on princesses by Princess Michael of Kent, and a treatise on beauty by John Simon, *New York*'s theater critic.

For years, Weidenfeld has been a factor on the New York scene, popping in for a few days and borrowing the Carlyle apartment of his friend Jimmy Goldsmith. Now he is becoming a presence. He uses the Fifth Avenue corporate apartment of the Gettys. More headwaiters recognize him, more guests call out to him at Le Cirque and Harry Cipriani.

One week, Henry Ford and Jeane Kirkpatrick are on his luncheon agenda, and they are just a start. To cram only *some* of the must-see people into his schedule means breakfasts, early lunches, late lunches, teas, drinks, and dinners. He has become a top competitor for the most-photographed-on-the-circuit award conferred daily by *Women's Wear* and "Suzy."

The peripatetic Weidenfeld is up the Nile, clowning in Pharaoh's garb with Betsy and Jerry and Ann; at the Gloucestershire wedding party of Baron "Heini" Thyssen; at a gala opening dinner for the National Gallery's "Treasure Houses of Britain" exhibit, with Ann Getty on his arm, his nose exactly at the height of her dangling diamond earrings; boarding a plane bound for Jamaica with Ann and Arianna and Barbara Walters; at an opera seminar in Venice. In London, his own parties are "enormous" and "legendary." Those are the words that everyone uses.

Weidenfeld's very ubiquity is held against him by many people who consider themselves above such frivolity. Some people think socializing is all there is to George Weidenfeld. He knows that. He is sensitive to the criticism. But for him, socializing is an essential secondary activity that supports the primary one, publishing.

HE LIVES IN A SUMPTUOUS flat on the Chelsea Embankment in London, with magnificent views of the Thames. His apartment was decorated by Geoffrey Bennison and has appeared in books and magazines. It is English-comfortable. The living room has red walls, soft upholstered furniture, notable art. The library has black lacquered walls and a small collection of paintings of popes, including a Bacon. Both rooms have books in every available space. It's an apartment made for entertaining.

For Weidenfeld, parties combine as much science as art. His friend and author Diana Phipps says the great thing about his parties is that they are unplanned: "No thought goes into them." Chance, she says, is always more interesting than precision. But Weidenfeld claims he orchestrates his parties carefully. He likes to mix people. "I have an almost compulsive desire to bring milieus together who I suspect are divided in other cities, almost like in a ghetto, divided and separated, but who have a lot to communicate with each other."

He's the ultimate networker. Entertaining, he says, "is an essential part of the work and it's a pain-saving part of the work." Parties are the perfect places to find fast answers: "You might have an unresolved question," he explains, "and you can ask it: then there are ten or twelve minutes for an answer." Then you move on to the next person. "It's easier to do at a party."

Weidenfeld takes pride not only in putting people together with people but in putting people together with books. Early on in his career, he realized that if he were going to compete with more-established firms, he couldn't wait around for agents and authors to come calling. He had to approach *them*—or, better still, invite them to a party.

"He ought to have been a literary agent," says one friend, fellow London publisher André Deutsch. Weidenfeld has a knack for creating authors where once there were none. Antonia Fraser was hired straight out of university to work in Weidenfeld's office, and later he encouraged her to write her first book. He coaxed a biography of Queen Victoria out of Fraser's mother, Elizabeth Longford. Coincidentally or not, what people call his "I know you have a book in you" approach to publishing seems most often directed at women.

Arianna Stassinapoulos had written two more or less academic books before Weidenfeld, her frequent companion at the opera, persuaded her to try something more "accessible." She had always been drawn to ideas, she says, but he "steered my writing career in a different direction." He came up with the notion of a Maria Callas biography and also dreamed up *The Gods of Greece* for her. Both books were successful.

He doesn't have perfect pitch, of course. He tried to convince Lesley Field, a former editor of the *Tatler,* to write a book on beauty. "It's a wonderful idea, George," she told him. "But I've already done it." Weidenfeld & Nicolson is said to have paid £125,000—especially high by British standards—to Lord Harewood for his autobiography. The book sold 12,500 copies. A much-heralded autobiography by Mick Jagger has yet to appear, though Jagger, while still working on it, has returned his advance, said to have been well into six figures.

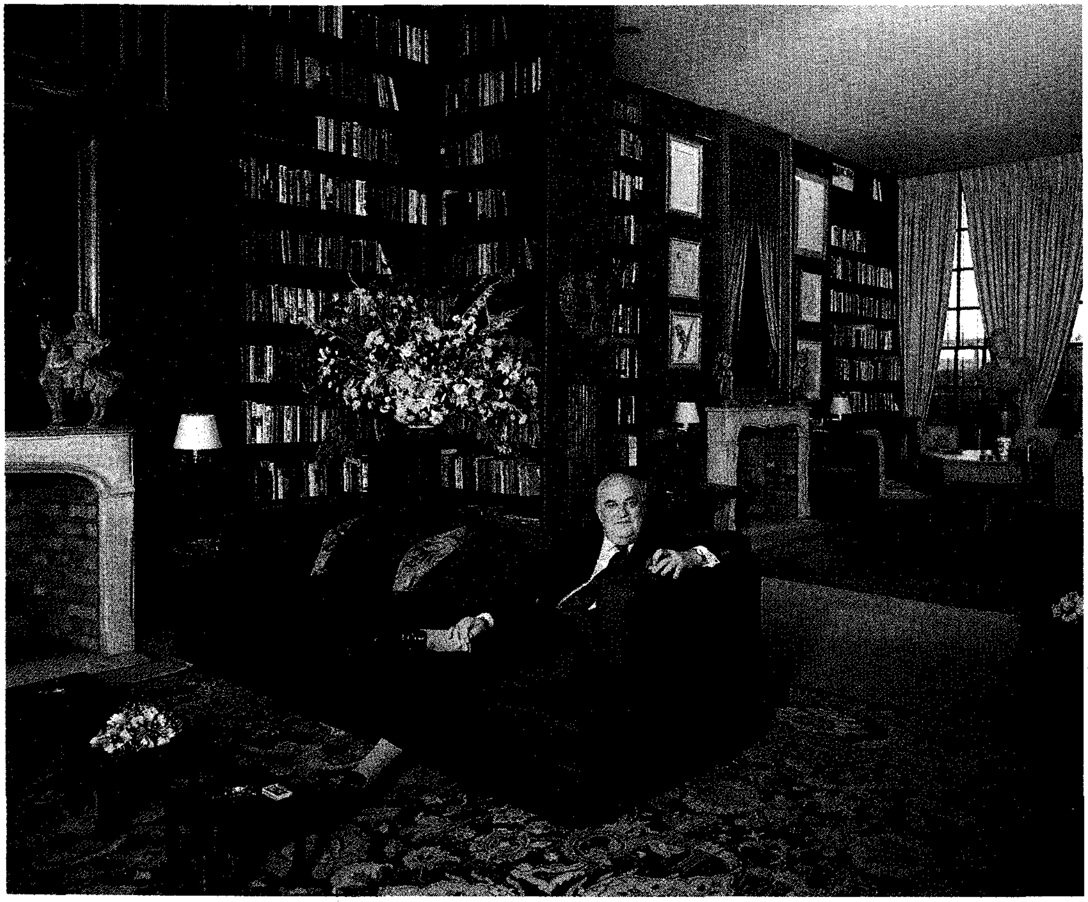
Weidenfeld's "I know you have a book in you" approach tends to give Weidenfeld & Nicolson a strong nonfiction list but less inspired fiction titles. Fiction occasionally arrives in more mysterious ways. The first work of Margaret Drabble found its way into the publisher's offices over the transom, complete with stamped, self-addressed return envelope. Weidenfeld & Nicolson published it.

WEIDENFELD HAS A rapport with women outside of business, too. He's thought to have had romances with one or another of his authors—and with a parade of other beautiful women. "It's true that I prefer the company of women," Weidenfeld says. "I think that women are works of art. This may be a sexist view, but at least it's sexist in a positive way. Women react, they think, they comport themselves differently. Also, I like aesthetics, I like attractive women."

Still, all the talk of his "success" with women makes him "bristle," he claims. Such is his reputation that some say he shows up in Michael Korda's book *Queenie* as Lord Solly Goldner, a chubby, socially connected European whom women find sexy and whose eyes have a tendency to pop during moments of passion. (London's *Private Eye* has dubbed the publisher Lord Popeye.) Earlier, a character seemingly based on Weidenfeld appeared in Korda's *Worldly Goods,* that time as Lord Meyer Meyerman, a man with a "predatory nose" and "hard black eyes" who, again, "despite his ungainly appearance . . . cultivated women like a connoisseur, with astonishing success."

Lesley Field points out that "George adores women who are beautiful and who look like they don't have a thought in their heads, but who turn out to be incredibly intelligent." In *Bech: A Book,* John Updike describes a party that sounds like a Weidenfeld event (Weidenfeld-type characters have a persistent habit of showing up in novels, not always in a flattering light). At the party, Bech meets a woman of such beauty that, after asking her what she does, he realizes "the question had been consummately stupid, that merely to rise each morning and fill her skin to the brim with such loveliness was enough for any woman to do." As it turns out, she's just published a book on the history of labor movements in England before 1860—shades of Antonia Fraser.

Weidenfeld has married three times and divorced three times. In 1952, he wed Jane Sieff, an heiress to the Marks and Spencer retail fortune, with whom he has a daughter, Laura. In 1956, he entered into a "stormy" second marriage with Barbara Connolly, ex-wife of one of his authors, Cyril Connolly. Divorced in 1961, the two have only recently resumed amicable relations. Finally, his most socially catapulting marriage was in 1966 to Sandra Payson, the daughter of Joan Whitney Payson, who once owned the Mets, and the niece of Jock Whitney.



AT HOME IN LONDON: *His parties are "enormous" and "legendary."*

The publisher and Payson first met in Diana Phipps's drawing room "almost twenty years to the day from today," he recalled recently. The two became close friends and later, after a "clandestine" trip to the Jamaica villa of Lady Sarah Churchill, were married. The marriage lasted ten years, and Weidenfeld got to keep the large but otherwise undistinguished house near the Victoria and Albert Museum. The two remain friends.

Weidenfeld says that one of the disappointments of his life has been that "mainly through my own fault, by being single-minded and involved in my work and my career, I have not had the continuity of a happy marriage."

Weidenfeld's charm is considerable, and that, says an acquaintance of similar Central European origins, is "as it should be. Charm is the national industry of Vienna, and a particularly potent weapon when it is exported." But Weidenfeld has a not altogether flattering habit of looking over a companion's shoulder. Once captured by his enormous charm, people are all the more disappointed to feel it is not sincere. Diana Phipps calls the habit "George's famous swiveling eyes." He is selective in his non-attention, she says. "He has no interest in human emotion," for example. "And when people talk about their emotions, he swivels off." He cherishes gossip, she continues, but only if it's secondhand. "If you tell him about yourself, or I tell him about me, he is not interested. But if you tell him about me, or I tell him about you, he is fascinated."

On the other hand, the swiveling eyes may indicate not so much a lack of interest in one person as an intense interest in *all* people, a fear of missing something. "One can't take it personally," says a friend. "He does it to the queen too."

BESIDES, TO DWELL ON THAT one habit is to ignore the whole. Weidenfeld may be a man who resists emotional revelations, but he is passionate about politics, and particularly Israel. A friend of 40 years, Joel Carmichael, editor of the Zionist magazine *Midstream,* says Weidenfeld has "never shown the slightest deviation" from his Zionist beliefs. His approach to authors may be veiled in social overture, but he has created reputations. The problem is, the social side of Weidenfeld is so apparent that people tend to think there is no other side.

Few people claim to have glimpsed the inner workings. He doesn't invite them to. He is, to an extent, a reinvention of himself. He started as a refugee and eventually was knighted and made a life peer, the ultimate stamp of approval from the society he adopted. "If you've gone to all that trouble to invent yourself," says an acquaintance of long standing, "you're certainly not going to disrobe now. That's like expecting Zsa Zsa Gabor to take off the makeup after all these years."

"What makes George tick?" asks a friend rhetorically. "The same thing that makes everyone else tick. He just ticks louder."

He was born Arthur George Weidenfeld in Vienna on September 13, 1919, the son of Max and Rosa Weidenfeld, traditionalist, but not orthodox, Jews—"rather liberal and enlightened," as their son tells it. Max Weidenfeld was a classics scholar who, after marrying Rosa, became a businessman, a move he always regretted. George was an only child—spoiled, by his own admission—and something of a prodigy at the piano. He was schooled in Vienna and briefly in Italy, and studied law at the University of Vienna.

The Vienna of his childhood seemed

Photograph by Tim Mercer.

THE SEARCHER: *He has the rather unfortunate habit of looking over a companion's shoulder to see who else is around. "One can't take it personally," says a friend. "He does it to the queen too."*

like a safe place, but the specter of anti-Semitism had crept in by the time he reached adolescence. Weidenfeld was increasingly forced to defend himself with words, and once in a duel. Eventually, he realized he would have to flee. He was nineteen, and now laughs at the naïveté of his approach: He and some friends visited the British Reading Room to research the names of Jews who might help them on their arrival in London. Figuring that prominent Jews with names like Rothschild would probably be inundated with requests for aid, they searched out less obvious ones. They found the earl of Greenwood, assumed his name was an Anglicized version of Grünwald or Grünholz, and wrote to him. They soon received a prickly reply from a secretary. The earl was a well-entrenched member of the Church of England. Weidenfeld and his friends had best address themselves to "the proper confessional authorities."

WEIDENFELD FLED Nazi-occupied Vienna in 1938, when the doors were open wide enough to allow refugees out but not wide enough to allow their purses to go with them. He arrived in London that August with, as he has often told the story, "a postal order for 16s 6d, a small suitcase of belongings, and the address of the Central British Fund for Refugees." The organization was kind to him, funding him at £2 per week and helping him find a boardinghouse. He won a scholarship to London University and was taken in by a family who later helped his parents get to London.

In February 1939, his hosts pointed out an ad in the *Times* of London for an opening in the BBC's new monitoring service, which tracked foreign—notably German—broadcasts. At not quite twenty, he got the job. For the young refugee, the BBC was "my finishing school, a window onto English life, a road into the future," he once told a British interviewer. He worked as a translator—he speaks French, Italian, German, and English and reads Dutch, Spanish, Portuguese, and modern Hebrew—and he eventually became a broadcaster, thanks to his gift for mimicry.

In those years, the BBC was broadcasting an evening show called "The Shadow of the Swastika," in which Hitler's actual voice and words were dubbed over the action. One evening, recordings of the voice of Hitler didn't reach the BBC in time, and young Weidenfeld was called upon as a stand-in. He put on his best Führer voice, backed by a dozen fellow monitors who belted out a chorus of Nazi storm-trooper songs.

As a news commentator, Weidenfeld was exposed to some of the leading politicians of the time, including Charles de Gaulle and a man who would prove vital in the shaping of Weidenfeld's own beliefs—Dr. Chaim Weizmann, the Zionist leader.

In 1943, Weidenfeld collaborated on a book about propaganda, *The Goebbel's Experiment,* and the idea of becoming a publisher began to germinate. He wanted to found a magazine called *Contact,* a combination of *The New Yorker,* the *New Statesman,* and *Fortune.* The first issue was scheduled to appear at the end of the war, but by then new magazines were forbidden because of a paper shortage, so *Contact* was published as a hardcover book. With that venture, Weidenfeld formed Contact Books and went on to publish other books. The first manuscript published by the firm bore the scintillating title *New Deal for Coal.* Its author was a young statistician at the Ministry of Fuel and Power—Harold Wilson.

To make up for what he saw as his shortcomings as a literary and artistic editor, Weidenfeld joined forces with Nigel Nicolson, son of Harold Nicolson and Vita Sackville-West. (Nicolson, with Weidenfeld's encouragement, later wrote a book about his parents, *Portrait of a Marriage.* He remains on the board of Weidenfeld & Nicolson but is no longer active in the business.) The firm of Weidenfeld & Nicolson struggled in the beginning. Weidenfeld himself was gone from September 1949 to September 1950, on sabbatical in Israel, where he served as cabinet chief to Weizmann, by then president of Israel. The year provided Weidenfeld with a rare close-up look into the birth of a new nation, and also put him in touch with a network of people—Moshe Dayan, Abba Eban, Teddy Kollek, Chaim Herzog, and Shimon Peres, among them—who would become authors and lifelong friends.

By the mid-fifties, Weidenfeld & Nicolson was publishing a list that included Tito's memoirs, Isaiah Berlin's *The Hedgehog and the Fox,* and works by Cecil Beaton and Cyril Connolly. The firm was secure enough to publish *Lolita,* considered a scandalous undertaking at the time. Weidenfeld met with Nabokov in the Chelsea Hotel in New York, and they became close friends. The publisher also became known for coffee-table books so compendious that Bernard Levin was driven to say one could dispense with the actual coffee table and just screw legs onto the books.

IN 1969, GEORGE WEIDENFELD WAS knighted by Harold Wilson, and in 1976, he was given an even greater honor—he was made a life peer, meaning he would be a member of the House of Lords until his death, though no heirs could inherit the position. Weidenfeld's appointment was one of several on Harold Wilson's controversial "resignation honours list," a parting shot of appointments Wilson made before leaving in midterm. The list became familiarly known as the Lavender List, because Wilson had jotted the names of those to be knighted on the lavender notepaper of his personal secretary, Lady Marcia Falkender.

That set some of the tabloids wagging, but what most distressed Weidenfeld was that the list turned out to be less than stellar. One of the men on it went to prison for fraud. In the commotion, Weidenfeld became a target of the gossip columns, an experience he now calls "grueling." Indeed, the lord and the British press have frequently been at odds, and he has successfully brought libel suits several times—once after a paper vastly overstated the advance he had paid to Harold Wilson and once after a column called him a glutton.

If his trial by newsprint seems to be winding down in England, in America it is just beginning. Weidenfeld has assumed two large undertakings, neither guaranteed to succeed if past history is any precedent. Grove Press had its glory days in the mid-sixties but began to lose some of the glow when it distributed the movie *I Am Curious—Yellow* in this country and began to take on an image that was less avant-garde than soft porn. Why buy Grove? The obvious answer is that most publishers are now harnessed to large corporations and Grove was all that was available. But it's more than that. Grove has "a lot of prestige," says Weidenfeld, and there's no overlooking its extensive backlist. Backlists are the bread and butter of publishers, and no one is betting that college students will stop studying Beckett anytime soon.

Weidenfeld and Getty plan to revitalize Grove, but founder Barney Rosset will remain at the helm, and the company will try to stay true to its origins by

GOLDEN DOOR
BOYS CLUB
GOLDEN DOOR
BOYS CLUB

THE WEEK THAT WAS: *Golden Door guests, including Weidenfeld (red robe), Getty (turban, second row), and Walters (front, second from left).*

bringing in new, untested authors. (It has already bought in a new, untested editor, John Ochs of the New York *Times* family, who was discovered after he wrote an article on Rosset in *The Paris Review*.) Nor will Grove lose its somewhat radical image. A Jeane Kirkpatrick or a Norman Podhoretz, says Weidenfeld, is not likely to become a Grove author.

AS FOR WEIDENFELD & NICOLSON New York, things didn't go quite so smoothly at first. The trade magazines chronicled its protracted efforts to find key personnel. Editors were approached, an agent was pitched to take the top business spot, publishers were wooed—not just by Weidenfeld but by Ann Getty too. For one reason or another, none of the efforts panned out. One editor wasn't convinced that the two were serious. Others were content to stay where they were.

But by summer's end, Weidenfeld had found his top two people in Dan Green and John Herman, both late of Simon & Schuster, who came onboard as CEO and editor-in-chief, respectively (Simon & Schuster is suing Herman for breach of contract and Weidenfeld & Nicolson New York for interference with contract).

Weidenfeld & Nicolson won't be the first British publisher that has tried to make it in the American market. New York is appealing—there's more money to be made here than in London. But the costs of entry are high, and two very large British publishers, William Collins and W. H. Smith, both failed in the late seventies in their efforts to establish a foothold here.

On the other hand, George Weidenfeld has an asset other publishers didn't: Ann Getty. "George is really lucky," says an editor who knows him. "Ann Getty is very rich and so far has not shied away from spending the kind of money needed. And she's so *nice*."

Getty has helped Weidenfeld achieve the kind of security he's been searching for. Some of her friends worry that Weidenfeld is using Getty for her money, but that's to ignore the other side of the equation. Getty is now involved in publishing, a business that interests her. Weidenfeld says she is well read and knows books. She's also president of the Wheatland Foundation, a related joint venture that organizes seminars and makes grants in the arts. What's more, the agreement between Getty and Weidenfeld is unusual in that it makes Getty, in Weidenfeld's word, his "heir." He calls her "the person who will take over the whole publishing complex on both sides of the Atlantic." Most striking, the deal the two have cut gives her the right to buy out all of the operations on Weidenfeld's retirement or death.

It is Weidenfeld's hope—and Getty's—that one of her sons will add even greater continuity. Her son Peter has been working at Grove during vacations from Harvard. Weidenfeld's own daughter, a mother of three and a language scholar, has no interest in publishing, much to her father's disappointment.

But this talk of heirs obscures the fact that Weidenfeld has no intention of quitting. He plans to spend four months a year in New York, a major commitment for him. A big old Georgian desk has been flown in from London and installed in his office in the Harper & Row building, on 53rd Street near Fifth Avenue, and he expects to continue on a schedule that can put him in three countries in one week: "I'm used to it. I would find it difficult to decompress."

Even his old rival André Deutsch concedes that "British publishing without George would be a poorer place. And much less amusing." As for the American book world, the full force of this newest British invasion has yet to be felt, but the clock is ticking—and so is Weidenfeld. ■

JEWEL OF A NILE

MR. RODGERS CREATES THE SOUND OF THE EIGHTIES

BY ANTHONY HADEN-GUEST

‘YOU HAVE TO BEGIN LIKE this,” instructed Nile Rodgers. “ ‘It was 9:25 when I arrived. I was late; Nile Rodgers had found himself behind a Cristal label . . . rocking and rolling.’ ”

It’s true—I was late for our dinner at El Internacional on West Broadway. But so, for that matter, was Nancy Huang, who is Rodgers’s associate on various projects and, as they say, his constant companion. She was giving both Nile and the champagne what used to be called an old-fashioned look.

And it’s true that Rodgers, 33, a workaholic, is on quite a formidable roll. He was named the top rock-and-roll producer in the United States last year by *Billboard,* the music trade magazine, and has just been given the same title by a critics’ poll in *Rolling Stone.* “A landslide,” Rodgers says wryly. “Like Reagan.” There was also a time when Rodgers was a familiar figure in the upstairs rooms of certain late-night clubs—with Cristal or without. But that was before; after dinner tonight he would be heading back to the studio, to do what he may do better than anyone else.

We discussed projects, present and future. These include the album Rodgers is producing for Grace Jones; a song he has written for the so-called comeback album of Deborah Harry, once of Blondie; and the instrumental music for a movie starring David Lee Roth, mega-person emergent and former Van Halen lead singer. The tasks at hand also include a TV horror series he’ll produce and a video with a twelve-inch single intended to raise money for the Animal Medical Center. It features vocals by Rodgers and Huang’s Jack Russell terriers, Digger and Petunia. “I am having so much fun,” Rodgers said. “You have *no idea.*”

It’s hardly a manic sort of fun, though. Rodgers has a snubby, boyish face and a reflective manner that is a bit at odds with his rock-rococo appearance. He favors jackets, from modish Japanese and British designers, that give him a geometric cast, like one of Oskar Schlemmer’s “triadic” ballet dancers, and his hair is high and flat, in the manner of Grace Jones or her beau, Dolph Lundgren, the Red menace in *Rocky IV.* Rodgers traces the look back to such admired figures as Fats Domino.

“It’s a look I developed at the time of Chic,” he explains. Chic was, of course, the hugely successful disco group run by Bernard Edwards and Rodgers, who starred on guitar. Now, as a producer, he is an unknown star. Six years ago, he solo-produced his first album for another performer, Diana Ross. *Diana* was her most successful ever.

He went on to produce David Bowie’s *Let’s Dance.* It sold 5 million copies—Bowie’s biggest. Rodgers’s next production, a single called “Wild Boys,” went double platinum for Duran Duran. *Like a Virgin,* for Madonna, turned out to be one of the best-selling albums for any female performer *ever.*

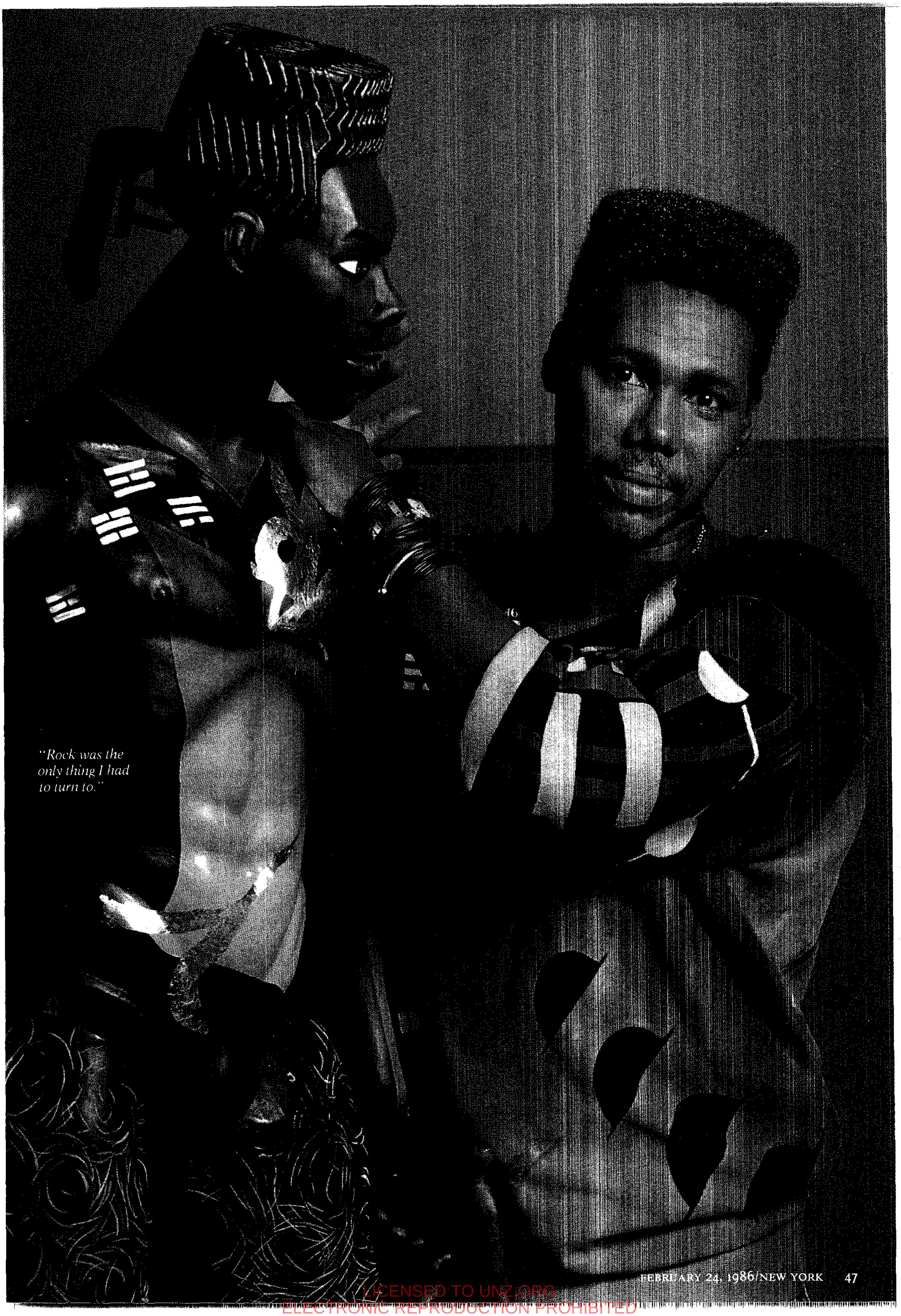
Understandably, Nile Rodgers is now regarded in the music industry with something akin to awe. He’s the man who can get a hyped-up talent to deliver the goods. More important, he’s the man who can pump life into a fading career. Rodgers grows acutely uncomfortable when the talk takes this sort of turn. “That’s how people talk,” he says. “But I don’t like to think of it as saying, yes, I can revitalize your career, I say, no, we’re *collaborating.* That’s Diana Ross singing in there—it’s not me!”

One reason Rodgers plays down his role is that rock stars are among the touchiest of artists. “There were pages about Bowie in *Time,*” says another producer. “He thanked just about everybody. He never mentioned Nile Rodgers.” This may have nothing to do with anything. Just as it may have nothing to do with anything that Bowie, Diana Ross, and Madonna all chose new producers for the albums they did after their enormous successes with Rodgers.

At El Internacional, a waiter passed by with a tray of drinks. The drinks were blue, the radiant blue of the sea over a shallow shelf.

“Is that the preferred drink of the house?” Rodgers asked. The waiter said yes. They were special margaritas. “Well,

PHOTOGRAPHED BY MARK WEXLER



"Rock was the only thing I had to turn to."

STAGESTRUCK: *Rodgers's gig with the Apollo house band was a "cram course in black music. Playing behind Aretha Franklin, you get it together* fast. *I learned how to play funk, jazz, R&B. Whatever."*

then, by all means let us try them," Rodgers said.

If you have to have the blues, they might as well be margaritas.

NILE RODGERS WAS BORN in Greenwich Village. "My stepfather worked in a clothing store," he says. "My natural father was a musician. He played with [Xavier] Cugat and various people. To be honest, I've only seen him a few times in my life. He was a junkie and an alcoholic, so he really wasn't much of a father.

"My mother had me when she was fourteen, so my childhood was strange. We had a very beatnik crowd around us in the Village, the likes of Lenny Bruce. My mother did Breck ads, and she was the only black girl doing it. She had platinum-blonde hair. This is only a hazy childhood memory."

At six, Nile was sent to his maternal grandmother in Los Angeles, and moved several times between Los Angeles and New York over the next few years. "It was very interesting," he says. "I never went to any school for longer than half a semester until I was in high school."

And even then, he bounced from Columbus to Taft to Stuyvesant to Bronx Science. He also joined the Black Panthers. He was a subsection leader in a group whose turf was lower Manhattan. "Which was a whole different thing, because there was no big black community there," he says. "So ours was the most integrated section. Our section leader was an Indian. We had a guy who was Chinese, a guy who was Puerto Rican—a real interesting section. The most impressive thing we did was to found a breakfast program for grade-school children that actually *worked*."

What eventually happened was "what happens in any organization," he says. "There's a fair amount of corruption just because of people's egos. The guy who was above me, a lieutenant, didn't like me and didn't like our section. We were too 'flamboyant.' We weren't all grassroots kids. Some of us had affluent backgrounds. We were all very idealistic and didn't care about going to parties and intimidating other people."

The circumstances of his leaving were, as he puts it, "asinine." They were in the lieutenant's office. The lieutenant asked Rodgers to pick up some paint. "He wanted his apartment painted. I said, 'I'm sorry—we have a breakfast program to run.' So he asked me to ask one of my 'brothers' to do it. I said, 'Wait a minute! Why don't you go pick it up? All you're doing is sitting around here, reading the papers.' " Nile Rodgers was now an eighteen-year-old ex-Panther.

BOARDROOM ROMANCE: *Rodgers and Huang make music.*

Apart from revolution, Rodgers's liveliest interest was in its corollary at the time—rock. "Now it was the only thing I had to turn to," he says. He formed a band called New World Rising, which did okay ("At one club, Alice Cooper opened for us"), and he moved to an apartment in Manhattan. "It was a little cubicle—exactly eleven by thirteen—in Tudor City," he says. "I could have stayed in a really great apartment in the Bronx for the money I was paying, but I wanted to put myself in the right frame of mind. I was really going to make myself better."

He had also started taking courses at the Manhattan School of Music. "I was in a situation where I had to be an overachiever to do well," he says. He studied composition and polished his skills on piano and guitar. And he worked especially hard on mastering orchestration. "I became proficient fast," he says. "I was copying and arranging. I began getting work because I was a fast reader."

He was not yet twenty when he got a job with *Sesame Street,* touring with a band that played songs from the show. This allowed him to move upstairs to a Tudor City penthouse. And it led to a gig playing guitar with the house band at the Apollo.

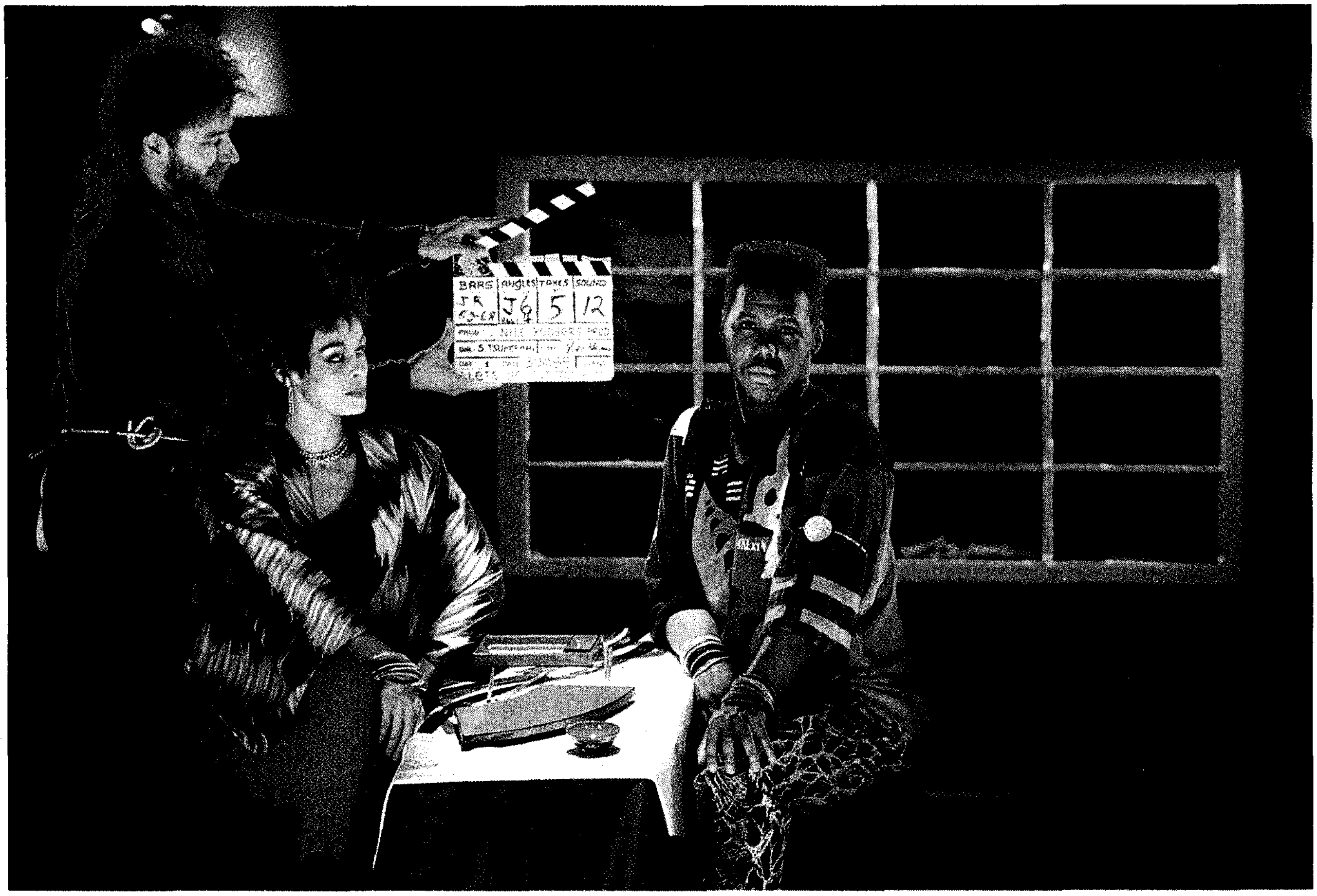
"It was like a cram course in black music," Rodgers says. "I mean, if you're playing behind Aretha Franklin and you're not playing it right, the older guys look at you. 'Hey, kid. What *is that?*' You get it together *fast.* I learned how to play funk, jazz, R&B. Whatever. Then the Apollo closed and I became a guitar repairman in the Village."

A bleak year. "I had to dupe these kids into buying really inferior instruments," Rodgers says. It came to a head when he found his younger brother had bought just the sort of instrument he was selling. He told his boss he was leaving. "I can't sell this garbage anymore," he said. "I'm going to be a millionaire by the time I'm 25."

Rodgers was 21. "My boss was hysterical with laughter," he says. "He said, 'I wish you well—but don't quit your day job.' " Rodgers was good and down.

FAST-FORWARD TO LAST SUMMER. Nile Rodgers was in the studio on the West Side with some session musicians and Mick Jagger. Jagger, folded up on the sofa like a half-closed penknife, was dressed in a white T-shirt and multi-pocketed painter's pants. The two musicians were discussing a song.

"It shouldn't be too complex," Jagger



BLUE NILE: *Rodgers, who produces hits for others, would like one more hit for himself.*

said. Just drums. Why fudge things with guitar?

Rodgers sang a little thing to show how the guitar might come in.

Jagger concentrated. His eyes can suddenly pop with pale fire, like those of an Edwardian lady registering deep shock. "Will it work with the video?" he asked.

"Better, man. Bet-*ter*."

"Okay, let's try it."

It was time for the session guitarist, a youth in a peach shirt. He hit a couple of chords.

"Hey, man! That's it," Rodgers said.

The musician grinned but came unglued on his second take. "That was too early and too high," Rodgers told him. Jagger said, "I'd like to see it more— " he puffed his cheeks out to suggest a froggy fullness.

The third time was swell. "It's better," Jagger said. "I'll be working for *you* next year."

"You've made my year," the musician said. He reconsidered, and added, "You've made my decade."

Jagger's eyes were on the electronics. "Let's go back to the bloop," he said.

"Yeah," agreed Rodgers. "We'll go back to the mistake." The musician looked crestfallen. "I'm sorry," Rodgers said. "Not a mistake."

"I erred," the musician moaned.

"To err is human," Rodgers intoned lightly.

AFTER LEAVING THE GUITAR shop, Rodgers went to England with a moderately successful rock group but returned to the United States flat broke in 1974. He had been robbed of all his money on his last night in London. So much for the Tudor City apartment. Rodgers went to live with a school friend in the Bronx, and was making a living doing jazz sessions. He was writing nonstop. One composition was a song with a tricky chord progression called "Everybody Dance."

A tape wound up at the Night Owl, which was "a black after-hours place on Lafayette," Rodgers says. "Somebody called and said, 'The best thing is for you to come over here.' I'll never forget that moment as long as I live. I walk through the door and I hear 'Everybody Dance.' The floor is packed with people screaming at the top of their lungs!" Rodgers says that whenever the D.J. took the tape off there would be boos. "He played it eight times in succession. I listened for one and a half hours. It was my first taste of success. It was amazing!"

This was the origin of Chic, though the band was not yet known by that name. At different times Rodgers's group was called the Boyz, Orange Julius, and Allah & the Knife-Wielding Punks, a name that caused some entirely predictable problems. "The Muslims called," he says. "I said, 'What do you want with me?' It's just something you would see in the movies. Allah, and all those scimitars."

It was as Chic, though, that the group was signed by Atlantic. This was 1977, the dawn of disco, a form about which Rodgers can be ambivalent. "Psss! Psss! Psss!" He recalls that repetitive slithery sound. "In those days, everybody had disco songs. I would go to a club and Dolly Parton was singing disco. Frank Sinatra! It was disgusting to me. I hated it."

Chic is remembered, though, only for its disco hits, like "Le Freak," a single that sold 7 million copies, making it Atlantic Records' top-selling single to this day. Nile Rodgers wasn't that much past 25, and, yes, he was a millionaire.

The group broke up three years ago, though. "We thought we were making great records," Rodgers says. "But they weren't selling. If you haven't been established as an institution, it's really hard to stick that out. I was really down in the dumps, man. Into drugs, into booze. That whole after-hours scene."

Down again.

FAST-FORWARD TO LAST SUMMER. I was with Nancy Huang en route to Broadway Studios, in Astoria, where she was producing a Nile Rodgers video. Huang was born Nancy Stoddart in Philadelphia, where her father had "inherited a small steel company." She was a strong-willed but lonely child

AUTEUR THEORY: *Rodgers says record-producing is like movie-directing: "You're responsible for* everything. *It's your fault if it's a flop." With his modesty and musicianship, Rodgers's rarely are.*

who, as soon as she was old enough, moved "as far as possible from my roots. I lived for three years in Rome and three in Paris."

She returned to America and married a young Chinese businessman whom she had met in Castel's, the Paris nightclub. They are now divorced. Eight years ago, Huang went to work at Atlantic Records, "because I didn't want to be another Park Avenue matron." She met Rodgers at Atlantic and "watched him grow from a funny kid into the only man who would tolerate my dogs." They have been together for three years.

Huang now works as a decorator, and her taste runs to the nineteenth century. "I grew up in a musty house with horsehair furniture," she says. "I associate Victoriana with the happiest time of my life." Her clients include a bevy of rock-and-rollers and such Upper East Siders as Katherine Johnson; her own place looks, in her words, "as if Miss Havisham just moved out and I moved in."

She also collaborates with Rodgers on such projects as this video, which was for a song from a Rodgers solo album. The director of the clip, Slava Tsukerman, is the rotund and hairy Russian émigré who directed *Liquid Sky*. Rodgers watched a puppet of himself being manipulated by some dancers and sounded a bit fretful. "I'm a musician, not an actor," he said. "I like to finish an album, put it out. This is *pressure*."

The solo album, which came out later in the summer, did not do particularly well. Rodgers, who has created so many hits for others, has not, since Chic, created the magic for himself. Does this trouble him? *"Of course,"* he says.

Fast-forward to just before Christmas. Rodgers was in the studio producing a couple of songs for performance artist Laurie Anderson. Anderson was standing beside Rodgers as he recorded the backup vocalists. "Desire!" they sang. "Desire!" A green-and-black-plaid shirt hung over Anderson's slacks, her hair spiked every which way, and she was as intent as a terrier. "Desire! Desire!"

"I keep on thinking they're singing *designer*," I told Rodgers.

"Designer!" he said. "Calvin Klein! Bill Blass! I'm going to plant a phobia here." Pause. "I'm going to have to *write* that song. 'Designer!' "

"Nile's amazing," Anderson said later. "He intuitively understands things quicker than anyone else. And he's so supportive, even with an assistant engineer. Other producers treat people like that as though they were invisible. But Nile will be supportive if they screw up. And if they do something right, he will say, 'Good thinking!' Very few people are that generous."

"Everybody adores Nile," says Huang. "Apart from those relations of his."

Relations? "People are always springing up, saying they were the first person to buy Nile a guitar."

"People think your relationships change dramatically after you become popular," says Rodgers. "Mine haven't changed at all. I tell my family, 'I don't hear you guys complaining that my brother never calls.' I didn't get that many calls from them before. I sometimes get a little angry. But I'm sure a lot of that is overreaction on my part."

IT WAS AT ONE OF THOSE AFTER-hours scenes—a club called the Continental—that Rodgers met David Bowie. "He and I were rapping at six in the morning. He had been my hero for years, but I didn't think it amounted to a hill of beans. Just one of those late-night raps," Rodgers says.

A few days later, Bowie asked Rodgers to produce his next album, *Let's Dance*. "That really was the beginning of a whole new career," Rodgers says.

He likens producing to movie directing. "You're responsible for *everything*," he says. With his grounding in rock, classical, jazz, and R&B, he has the musicianship to create the best possible album from the available elements, plus a manner sufficiently self-effacing to deal with some very unstable egos. "In other words," he says, "it's your fault if it's a flop."

Why, then, have some artists moved on to different producers after extraordinary hits with Rodgers—hits that Bowie and Diana Ross have never duplicated? "That's a real difficult and dangerous question," he says, a bit unhappily. "It's weird. Michael Jackson wouldn't think of doing an album without Quincy Jones. Why break up a winning combination?"

Huang thinks it's because of the money. "Nile gets top dollar," she says. "Which can be millions. They think, 'Why don't I produce myself, and keep it?' " Rodgers, though, thinks it's partly because of Chic. Some journalists picked up the Chic echoes in *Like a Virgin*, he says, and wrote as if Madonna were his creation. "But I don't feel like that. Madonna was wonderful to work with. I took Diana Ross to listen to her. She's one of the best."

Right now he is working on new albums for Grace Jones and Al Jarreau. Other projects are still in the talking stage. And then there is the TV series, tentatively called *Shock Rock Theater*. This will be a series of creepies that he will write the music for and produce. "We're full steam ahead with this stuff," he says. "What we're shooting for is syndication." The concept seems to be *Twilight Zone* goes MTV. "But a lot of it will be very traditional," he says. "Very true to the spirit of teleplays like Hitchcock. A twist every few minutes. We have three scripts, one written with Cyndi Lauper in mind. But we're still trying to get commitments from certain stars."

Rodgers will soon have a third solo album out. "This time I think it'll make it," he says. "But with someone else, I know when things are working. With my own records, I'm honestly not sure whether it's working or not. But I am sure I like it."

And if it flops? "I'll feel a little sad for a few days," he says. "But I'll carry on. The older I get, the more I realize this is my life. This is my job. I want to be doing it forever."

DAVID LEE ROTH CALLED from California a few days ago. The ebullient singer was full of his new movie, for which Nile Rodgers is composing the soundtrack. "This is the first time we have worked together," Roth says. "But we used to spend a lot of time in the back rooms. Nile Rodgers is a dream come true. I'll tell you a funny story. I was up in the condo at midnight watching TV by myself a couple of weeks ago. It was one of these shows called *Eye on L.A.* or something, and they were going through one of those *Ripley's Believe It or Not*-type things— how many hot-dog buns are consumed in the L.A. Basin in a given month. And there's a shot of a conveyor belt spilling out *hot dogs*. And the background music—without any vocals—is 'Like a Virgin'!

"The first thing I thought is that some music editor is at the same time a genius and *fired*. And the second, and more important, is that while everybody else is laboring to put words to this generation—socially poignant lyrics, awesome dreams—Nile Rodgers has pretty much invented the sound. I'm not talking melodies. I'm talking about the way the drums *sound*. The way the guitars and keyboards sound. Nile Rodgers has invented the sound of the late eighties." ■

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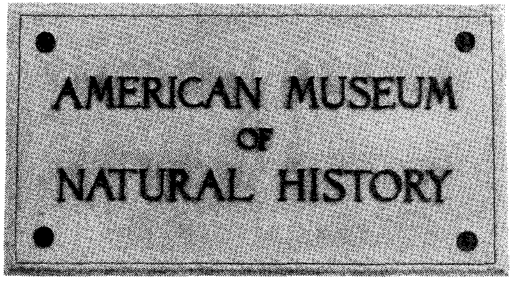

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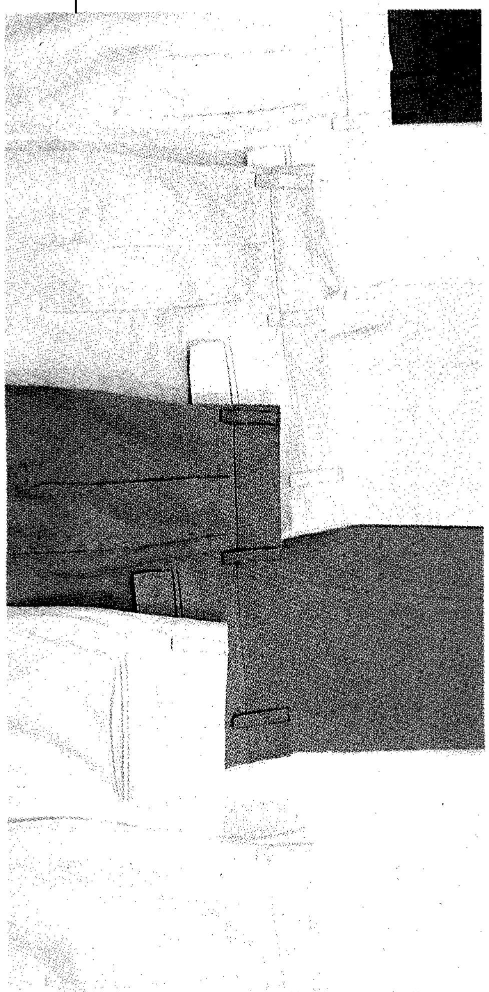
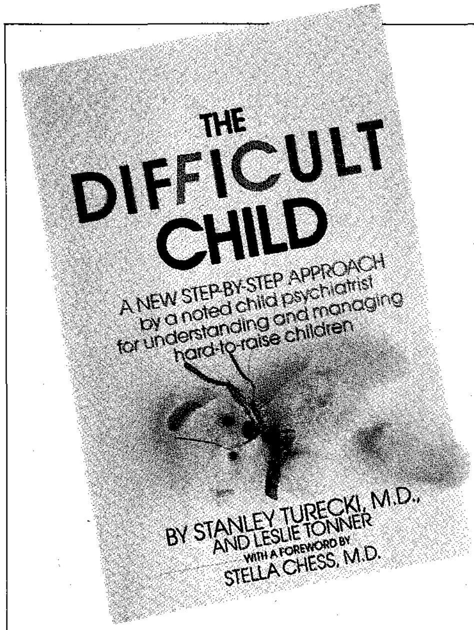
By Corky Pollan



Chic Preview

As colorful as sorbet and just as refreshing, these men's pleated linen slacks promise spring even when the thermometer doesn't. In these shades, plus four others, they're $85; shorts in the same style, same colors, are $45.
BARNEYS/*Third floor*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A NEW STEP-BY-STEP APPROACH by a noted child psychiatrist for understanding and managing hard-to-raise children
BY STANLEY TURECKI, M.D., AND LESLIE TONNER
WITH A FOREWORD BY STELLA CHESS, M.D.

Special Handling

It was child psychiatrist Stanley Turecki's experience as the father of a difficult child—one given to tantrums, unpredictable eating and sleeping patterns, endless screaming—that led him to question the prevailing notion that problem behavior in young children is mostly the fault of their parents. He discovered that in many instances the child's innate temperament was responsible. Some infants are *born* hypersensitive to noise, light, or touch; they are highly active, easily distracted, and cannot adapt to change. Life with these youngsters, as Turecki knows, is a battle. To help parents deal with the problems, get rid of the guilt, and understand that their child is "not out to get them," he wrote *The Difficult Child* (with Leslie Tonner). Turecki provides no-nonsense techniques for dealing with the daily conflicts that result from the basic nature of these children. For parents of hard-to-raise children, this book is a must, but for any parent, there's much to be learned here.
THE DIFFICULT CHILD/*Bantam Books/$15.95/Available at all Barnes & Noble and Doubleday bookstores*

Family Pies

If I were a child who loved pizza and ice cream, and my mom didn't approve, I'd take her to American Cream–American Pie and change her mind. This little café makes deep-dish pizza pies stuffed with crisp, healthful veggies, and big, tender chunks of meat. These pies aren't the kind that bend or drip—you have to eat them with a fork. (Moms love neat eaters.) There's chicken with pesto; tomato and basil; beef barbecue; ham with ricotta; and more. Pies range from $3.50 (for an individual-size pizza) to $16.95 for an eleven-inch one. There's lasagna ($6.95, with salad and bread) and two soups a day ($2.25). The place is owned by a big family—the seven Mautone brothers and sisters all work there—so maybe that's why families like it so much. But it's not just a kids' place; there are adult things like beer, wine, cappuccino, and espresso to drink. And both young and old will love the ice cream, the milk shakes, the ice-cream sodas, the sundaes, the pastries, *and* the jukebox! **—Barbara Costikyan**
AMERICAN CREAM–AMERICAN PIE/*434 Amsterdam Avenue, at 81st Street 877-6740*

Photographs: top, S. Baker Vail; left, Togashi; right, Dan Cornish/ESTO.

Stars and Strikes

Would we actually want to bowl *with* Sandy Duncan, Elizabeth McGovern, Laurie Metcalf, Mandy Patinkin, Griffin Dunne (clockwise from top left), and nineteen other stars? Probably not. We'd be afraid of rolling nothing but gutter balls. But we'd love to gaze at them across the lanes. And on February 17 at Madison Square Garden, we can do just that, because the Second Stage is holding its first annual All-Star Bowling Classic. We can cheer on our favorites or, if we find the courage, join a celebrity team, then dance, eat, and be entertained all night (to bowl, be there by 6:30 P.M.; the tournament starts at 7:30). The Second Stage will provide the shoes, the balls, the food, the drinks, and the *stars*. All we need to supply are the funds ($200 a ticket) that will enable this nonprofit theater group to continue mounting its wonderful new productions of such recent plays as William Finn's *In Trousers* and Lanford Wilson's *Lemon Sky*, plus works by Tina Howe, David Mamet, and others.

ALL-STAR BOWLING CLASSIC/*Madison Square Garden Bowling Center/Monday, February 17/Call 787-8302 for tickets*

Best of Bead

The creator of these big, bold beads is not a native of Ghana or Nigeria but a young woman from Massachusetts who now lives in Bali. Soosan Suryawan (her married name) settled on that island to paint. There, besides working on canvas, she whittles pule (a balsa-like wood) into chunky beads, paints them with splashes of riotous colors in lively geometric patterns, and then strings them into brilliant necklaces ($95).

HENRI BENDEL/*Main floor*

Photographs: top, Bill Pierce/Sygma; bottom, Togashi.

Theater/John Simon

ACTORS IN EXCELSIS

"...Even Arkin's casting of *Room Service* is a way to astonish us. In *Fresh Horses,* the joy, finally, is in the performances..."

FARCE, THOUGH A LOWLY GENRE, IS NOT to be scorned. At the very outset of his lively book *Farce,* Albert Bermel invokes "the danger, destruction, and torment" inherent in the form. As the Greeks with their satyr plays clearly knew, farce is the other side of tragedy. It has a dogged dignity amid total disarray, it goes out on the most precarious limbs, and its heroes and heroines defy the Fates (however different the circumstances and outcomes) much as their tragic counterparts do. I would not say that **Room Service** (1937), by John Murray and Allen Boretz, is near the pinnacle of its genre, but it is solidly constructed, has a point of view, and is much funnier than the Marx Brothers movie loosely based on it.

Room Service is being given a most creditable revival at the Roundabout under the direction of Alan Arkin, who knows a thing or two about farce. And one of those things is that like all humor, and rather more than some, farce depends on surprise. Now, the desperate machinations of a penniless Broadway producer to get his show on the boards were not exactly new stuff even for 1937—at the very least, there had been *Twentieth Century.* So it behooves the director to find new ways to astonish us, and Arkin does this even with his casting: He has found actors either little-known or unusual for the roles they are playing.

Mark Hamill was a gamble as the producer, Gordon Miller, a part created by Sam Levene. Miller is a seasoned con man and needs to be played by an actor who conveys an amplitude of checkered past. True, Levene did it at 32, but, like all good Jewish comedians, he was never young. Not so Hamill, the eternally boyish Luke Skywalker, who, despite a Menjou mustache, seems to be dawdling well behind his age. But never mind; his comic promise, evident in *Amadeus* and *Harrigan 'n Hart,* has ripened to thorough succulence here. He exhibits athletic control over his body, a simian ability to mug, and split- (or splat-) second timing, the three great prerequisites for farce. And, graciously, he does not pull out all the stops, thus allowing those in lesser roles to remain uneclipsed.

Andrew Bloch, an actor new to me, plays the director with a weary nonchalance; to underplay farce and get away with it is sheer magnificence. Equally on target is Timothy Jerome as Dr. Glass, exuding that almost heartbreaking quality the sane and honest man, a misfit in farce, must perforce exude. How funny-sad, too, is Pierre Epstein as a former Moscow Art Theater actor reduced to being a waiter; on stage again, he whips himself into a histrionic frenzy to make angels weep and audiences roar. Eugene Troobnick is a bit slow to get started, but once going, is a perfect one-man silly symphony. Ann McDonough, hitherto a middling ingenue, is wonderfully droll as Miller's seedy girlfriend, girl Friday, and leading lady. And Keith Reddin, the real-life actor-playwright playing a playwright forced to act, is sweetly impeccable.

Scarcely less good are Kurt Knudson, Lonny Price, MacIntyre Dixon, and Barbara Dana (Mrs. Arkin). The only poor performance comes from Anthony Arkin, the image of his father but an apple so far from the tree it must have been hit by a croquet mallet. The physical production is correct, too. At 49, *Room Service* is fresher, friskier, and funnier than just about anything else around.

ROUNDABOUT'S FARCEURS: *Bloch, Reddin, Hamill, and Epstein in* Room Service.

Photograph by Martha Swope Associates/Carol Rosegg.

LARRY KETRON HAS BEEN WRITING PLAYS prolifically and proficiently for a long time, and thereby—and by his latest, **Fresh Horses**—hangs a tale. This entirely professional, civilized piece of playwriting proves yet again that skill and experience are not enough. A play must either thrill and dazzle us by its beauty or wit, or win us over by the urgency of its concern, the compulsion beneath the composition. About *Fresh Horses,* however, there is no such brilliance or drive; it is a pleasantly babbling brook on an indolent country weekend—tune in anywhere, tune out anytime.

It seems to be about coming of age in, presumably, Tennessee, where young Larkin has dropped out of college and devoted himself for the last five months to a consuming physical passion for Jewel, a very young girl who has run away from an evil stepfather. (Incidentally, why does neither family make the slightest effort to retrieve its lost sheep?) It is spring, and Larkin has moved into an abandoned railway-maintenance station (compellingly designed by Edward T. Gianfrancesco) and set himself up as an inventor of toys and games as he embarks on the not-quite-live-in but torrid and often exasperating affair with Jewel. He's given up a good woman for her; Jewel, she claims, her virginity for *him.*

But Jewel, though rather younger, is less innocent than she seems. She is not nineteen but sixteen, a high-school drop-out and the wife of a sailor in Norfolk whom she lovelessly married to escape the rigors of home. Though she appears to be genuinely in love with Larkin despite a strong despotic streak in him, she is not exactly trustworthy: A self-pitying self-dramatizer and a bit of a liar, she is someone neither Larkin nor we in the audience can quite figure out. If I don't tell you more about where the play is heading, it is only partly from discretion and partly because it doesn't go anywhere.

To begin with, Larkin is not a very interesting character. In his southern, male-supremacist way, he is a nice kid whom Ketron has caught well enough. His ideas for games are consistently turned down by the manufacturers with letters that he calls "encouraging, very encouraging." Asked "Is that what you do now—create?" he answers, "Yes, part-time." His outbursts at Jewel are finely rendered: "You haven't finished high school, and you have this pervasive dumbness that follows you around like a dog." To her pleas for pity, he retorts, "Don't do this to my sympathy any more." Good and well, but Larkin is a character who doesn't move on, either to significant ruin or to appreciable salvation; at most, he'll go back to college.

Jewel, conversely, grabs us. Is she a near-tragic child-woman, a sad little hysteric, or merely a comic-annoying fibber? Under the right circumstances, this unresolved uncertainty might be dramatic enough. But since nothing much happens *around* Jewel, something had better happen *inside* her. It doesn't, though, nor could it, because the play is written mainly from Larkin's befuddled point of view. So the center remains empty, for although Jewel is finely imagined in particulars, she doesn't make it as a whole. Still, there is much to be said for a heroine who would impress some girls she perceives as rivals with "I've been smoking since I was less than a year old—been addicted that long." It seems her parents held cigarettes to her mouth like milk bottles. How proud and true and pathetic that "been addicted that long" rings!

Even so, to the detriment of the play's equilibrium, the minor characters are better rounded and grounded. There is Larkin's best buddy, Tipton, who is in equal measure smart-ass and good egg, and will tell a girl with sublime hauteur, "Who's said anything about getting laid—yet?" Then there is Sproles, a rather more mysterious fellow student, who nevertheless fits snugly into the philosopher-troublemaker category. And three terrific girls: Christy, a too willing tomboy with hero-worshiping proclivities; Bobo, a creature of overheated as well as oversuspicious imagination; and *nouveau riche* Ellen, the quintessential southern belle. This trio, whom Tipton brings over to Larkin's "house" for an evening's fun, is vividly visualized and verbalized; the scene in which the boys and girls pelt one another alternately with teasing insights and marshmallows is a modest triumph.

The play is consummately staged by Dann Florek in good costumes by Don Newcomb and meticulous lighting by Phil Monat. But the joy is finally in the performances, all of them at least very good. Among the men, better than Craig Sheffer (Larkin), better even than the always captivating John Bowman (Sproles), is Mark Benninghofen as an easefully lifelike Tipton. The real revelations of the evening, however, are two of the women. Suzy Amis, as Jewel, is stunning of face, body, and limbs, but actually manages to outshine her allure with her acting. Her mercurial fluctuations between the plangently defiant and brattishly cajoling keep the character simultaneously provoking and touching, as is right. If, on top of all this, Miss Amis should also prove versatile, a great career is in the offing. And as Ellen, the sleek, willowy Haviland Morris is both coolly sexy and a first-rate comedienne—a rare mixture. She can take such a mediocre line as "I said once you have money, you never want to go back" and knock you flat with it. Actresses such as these could bring a lost beauty back to our theater. ■

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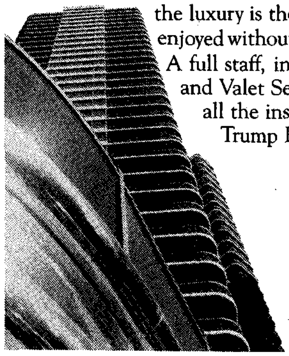

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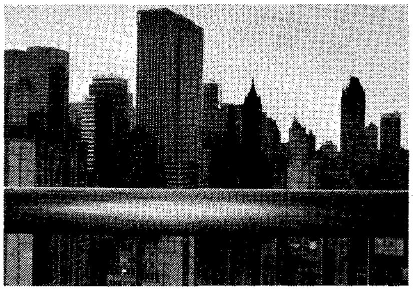

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Music/Peter G. Davis

LOONY TUNES

"...La Gran Scena's stars know the quirky mannerisms of real divas past and present. Bel Canto is at its best with Massenet..."

I REGRET THAT I NEVER SAW THE LEGENDARY Florence Foster Jenkins, although during the early sixties I did catch fleeting glimpses of her successor, Olive Middleton. Always La Divina Olive to her adoring fans, Middleton was then well over 80 and near the end of an illustrious career as the reigning diva of La Puma Opera Workshop. After her untimely death, there was definitely a lacuna in New York's musical life, and many speculated whether it would ever be filled. Who could possibly carry on the unique vocal traditions of those two inspired operatic loons?

Word has been circulating lately among the cognoscenti that such a phenomenon has in fact appeared—Vera Galupe-Borszkh, whose press clips tell us that "she defies description, crushes competition, transcends taste—in short, a born diva." That sounded promising, but I still harbored doubts while on my way to Town Hall, where Mme. Galupe-Borszkh's troupe, **La Gran Scena Opera Company di New York,** was to give four gala weekend performances in celebration of its fifth anniversary, marking the occasion in style. The program promised to reveal all of La Gran Scena's stars in a panorama of the ensemble's greatest hits—Wagner's "Ride of the Valkyries," the Mad Scene from *Lucia,* and the complete Act II of *Tosca* among them. Added attractions were to include a surprise appearance by Gabriella Tonnoziti-Cassaruola, at 105 the world's oldest living diva, and a running commentary from America's most beloved retired diva and irrepressibly talkative hostess, Sylvia Bills. It took only a few minutes of all this to convince me that Galupe-Borszkh is indeed the real thing, and that La Gran Scena puts on a very, very funny show.

No matter how sumptuously gowned and coiffed, male singer-actors romping through grand-opera parodies will be amusing only for a second or two unless the performers have real vocal ability, know the repertory, understand operatic conventions, and have thoroughly absorbed the quirky mannerisms of real divas, past and present. La Gran Scena not only possesses this vital knowledge but revels in it, happily and nonstop. Vera Galupe-Borszkh (actually Ira Siff, who started it all) rightly dominates the company, a fascinatingly prismatic personality who combines and radiates the best qualities of Eydie Gorme, Renata Scotto, and Dr. Ruth. Philene Wannelle (Philip Koch) is the ebullient house mezzo-soprano, and the principal male performers are a roly-poly tenor named Juan Ponda-Linguine (Francisco Chahin), an astonishing Pavarotti look-alike, and Fodor Szedan (Keith Jurosko), a baritone who first sang with Galupe-Borszkh back in Odessa at the Bukovina Lyric Opera and Supper Club.

BEL CANTO HEROINE: *Tamara Mitchel in* Thérèse.

Full delectation of La Gran Scena's antics depends to a great extent on how deeply versed the audience is in current operatic lore, legend, and lampoon. Sylvia Bills (Bruce Hopkins) graciously assists the uninitiated with plot synopses, but only the truly enlightened will appreciate the finer directorial touches. What is the secret subtext of this Mad Scene, in which Lucy finds and fondles phallic weapons strategically placed all over the stage—a bloody dagger, a cavalier's sword, a meat cleaver, an Arabian scimitar, and finally a matched set of carving knives? What strange cult of diva worship is exposed when Spoletta interrupts Scarpia's fiendish torture of Cavaradossi and asks Tosca to sign his autograph book? Why does Scarpia fall asleep during "Vissi d'arte"? I suspect that Andrei Serban, Jean-Pierre Ponnelle, and other "creative" opera directors may be swiping their ideas from La Gran Scena.

If the company's dramatic satire is right on target, its musical barbs are also aimed with deadly accuracy. I especially enjoyed the subtly maneuvered downward transposition in the middle of the Mad Scene and the frantic negotiations between Mimi and Rodolfo before the high C at the end of their duet. Philene Wannelle's deft ornamentation of the Brindisi from *Lucrezia Borgia* struck me as very stylish, and I have certainly heard worse sopranos and mezzos attempt Bellini's "Mira, o Norma." Best of all, there is nothing mean-spirited about La Gran Scena's wicked wit, which is always motivated by a love of opera and a joy in singing. Bravi.

ACTIVITY AMONG THE CITY'S SMALLER OPERA companies is beginning to stir, one sure sign of spring. Now located at the Joan of Arc School Theater on West 93rd Street, the **Bel Canto Opera** seems to be back on the track after a few rocky years. The group's latest effort dusted off two Massenet rarities, *Le Portrait de Manon* and *Thérèse*—an interesting and nicely contrasted pair of operas, both well worth reviving, and providing the kind of modest, intimate material that shows the Bel Canto troupe at its best.

In *Le Portrait de Manon,* an elderly Des Grieux still treasures the memory of his long-dead Manon but sternly forbids his ward, Jean, to marry the lovely Aurore—until Des Grieux discovers Aurore is Manon's niece. The score is a charming soufflé laced with familiar tunes from *Manon* and new music in the composer's most refined late manner. *Thérèse* is a more substantial piece from Massenet's last years, a tragic love triangle involving decent people whose personal problems are solved, violently, by the French Revolution. The opera is compact, theatrically

Photograph by Alan Fischer.

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effective, full of lovely music, and its neglect is mystifying. Sensitively directed by Cynthia Edwards, the three principals—Tamara Mitchel, Richard Holmes, and Thomas Thomasiewicz—projected the drama's pent-up atmosphere, and the small orchestra conducted by Johannes Somary conveyed much of the score's autumnal, bittersweet lyricism.

Having heard good things about the **American Chamber Opera Company,** which does what it can in an uncomfortable auditorium at P.S. 9 on West 84th Street, I dropped by for the group's recent double bill of Samuel Barber's *A Hand of Bridge* and Larry Alan Smith's *Aria da Capo.* Both operas were musically polished under Douglas Anderson's alert direction, smartly staged by Andrew Joffe and Roger Sullivan, respectively, and conscientiously performed by eight talented young singers. But perhaps I am overgenerous. As an ex-composer who has heard his own music mangled, I can understand why Larry Alan Smith might have felt unhappy about how the eleven instrumentalists played his score. Even so, handing critics a printed disclaimer at the door, together with a cassette of a performance given six years ago in Chicago, seemed like a shabby gesture. I found much to admire about both *Aria da Capo* and the American Chamber Opera, but Smith's tactical error makes any useful discussion of his opera and the company's work virtually impossible.

WRITING ABOUT DANCE IS NONE OF MY business, but the New York City Ballet often tempts me because the company is spurred by such a deep musical impulse—just part of the legacy left by George Balanchine, by anyone's standards an inspired natural musician, even though he did not play an instrument. Several other good reasons might have lured me to the premiere of Peter Martins's *Songs of the Auvergne,* but the City Ballet had engaged **Frederica von Stade** as the vocal soloist—alas, only for the first performance—so the event automatically took on a special musical significance and made attendance mandatory.

Joseph Canteloube's tasty sugar-and-spice arrangements of Auvergne folk songs, which the composer devised in the twenties, have always been popular with singers, but they suit von Stade's plangent mezzo-soprano and winsome vocal personality especially well. Strolling wistfully through this colorful countryside, von Stade never dawdled or went astray as she affectionately described every sight, scene, and local inhabitant. And what a relief to hear this lovable voice sounding so rested, secure, and assertive once again. I might also add that Robert Irving discovers more tang, zest, and delicately shaded instrumental tints in the accompaniments than most celebrity conductors do. ■

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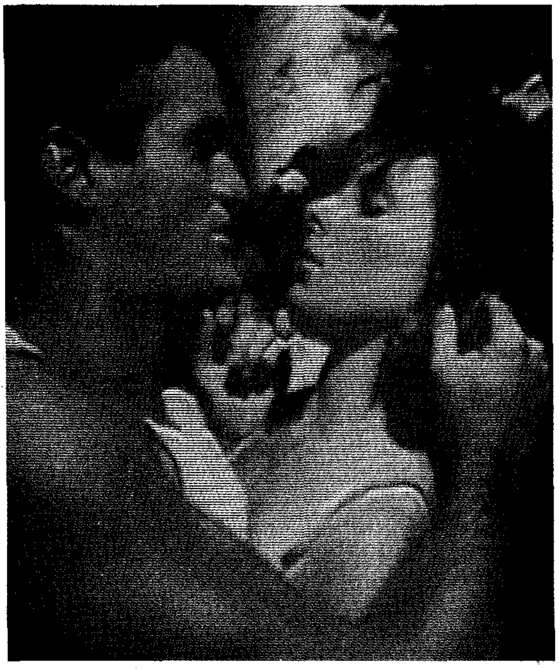
Television/John Leonard

HAM AND PINEAPPLES

"...*Blood and Orchids* is full of clichés about racism and relationships in Hawaii, and yet I liked it; it has some spunk..."



HAWAIIAN IDOLS: *Matt Salinger, Madeline Stowe.*

ONE OF THE MANY SURPRISES OF **Blood and Orchids** (February 23 and 24; 9 to 11 P.M.; CBS) is that Kris Kristofferson doesn't have a beard. In one scene, we watch him shave; it's scary—what will Willie Nelson think?—although the chin is strong and so is Kris, as a Honolulu police detective in the 1930s. He has to be strong because he is up against Jane Alexander, a "wealthy socialite" who seems to own most of the Hawaiian islands, and Richard Dysart, who controls every sugar plantation and mill.

Jane's daughter (Madeline Stowe) is maybe raped and certainly beaten one night after a party at the country club. Four of your basic ethnic Hawaiians are accused. One of these ethnics, later on, will be murdered in a courtroom, which brings in Jose Ferrer as a fancy Washington lawyer. Because Madeline is married to a naval officer, we get the military-industrial complex. Because Jose is married to Sean Young, who is much too young for him, Sean will cohabit with Kris, who is trying to do his best to be Philip Marlowe, with the usual hat, even though we all know that he should have stayed in his place with Susan Blakely, a waitress.

And that's another surprising thing about *Blood and Orchids.* It thinks it's about racism—the Hawaiian boys are, of course, innocent—but it's actually about class structure. Nobody in Jane's set would ever invite Kris to the country club, even if he had any navy whites to wear. Princess Luahine—Haunani Minn, who is quite splendid—has retreated to her own island because "the real trouble" with the Janes and Richards "is that deep down they think they own us." Kris refuses to be owned by anybody, the navy or the white aristocracy or the waitress, although I'd take Susan over Sean any day or night; Sean tries too hard to be Zelda Fitzgerald.

Who really beat up Madeline (although he didn't rape her because she was already pregnant)? Matt Salinger, who manages simultaneously to look weak-willed and brutish. (This we learn in the first few minutes of the mini-series, so I'm not giving away any fortune cookies.) Why does Jane refuse to let Madeline testify against Matt? Because she has her position in society to maintain, and, besides, she's pretending to be Joan Collins. Why can't Kris make a commitment to Susan? This is as mysterious as recent events in Southern Yemen.

Madeline says to Jane, "I hate you. You're evil." Jane says to Madeline, "Not evil. I'm a survivor." Sean says to Kris, "Orchids ... they're so ... ethereal." A corrupt doctor who fiddled the medical report tells the detective, "I just followed orders." Then, after period cars and period haircuts and a period lynch mob, Sean says to Kris—she never shuts up—"You make me feel new, as though you invented me." What on earth does Jose see in this woman? The abyss? Jose, however, seems to have nothing else to do in the mini-series except look disappointed.

What we have in *Blood and Orchids* is a Spam sandwich. The bread is racism and class animus; the reconstituted meat is every cliché you've ever heard about interpersonal relationships. And yet ... I liked it a lot more than I've liked any and every episode of *Dynasty, Falcon Crest,* or *Dallas.* It has some political spunk—there are weird echoes of *The Jewel in the Crown* and Joan Didion's novel *Democracy*—and Kris will knock your argyle socks off. Without a beard, he can act.

Choices (FEBRUARY 17; 9 TO 11 P.M.; ABC) is the perfect Hollywood square. It has four sides and covers all the angles. It is high-minded on a serious subject, but it trims that subject neatly, as if life weren't sloppy and misshapen. It contains itself against every foreseeable criticism by the unruly emotions it intends to arouse.

The subject is abortion. Its four sides are Evan Granger (George C. Scott), a retired judge; his much younger second wife, Marisa (Jacqueline Bisset), who doesn't seem to have much to do around the nicely furnished house except be beautiful while playing classical piano; his daughter by a previous marriage, Terry (Melissa Gilbert), who looks amazingly like her stepmother even when she punk-rocks; and Terry's nitwit boyfriend, Scott (Steven Flynn), who dumps her before he learns she's pregnant.

Terry decides she isn't ready to be a mother. Scott decides to marry her even though he'd rather sleep around. The judge—after Mussolini and after Scrooge, why shouldn't George C. Scott pretend to be a judge, potato-faced and rectitudinal?—is morally opposed to abortion, although he doesn't much care for Scott. Marisa is unfailingly sympathetic to everybody's point of view until she finds out that she, too, is pregnant; and she *wants* her baby.

The judge is torn between two conniptions. On the one hand, he has already explained to his daughter, at high volume, that "abortion is murder." On the other hand, he had a deal with Marisa before they married: no children. "I've earned the right to sleep through the night," he says; no more 2 A.M. feedings, birthday parties, and school plays for the tired judge, who just wants to travel.

You see how all the bases are covered, and all the attitudes cornered, and you can probably write the rest of *Choices* yourself. There are, in fact, only two choices, and *Choices* chooses both of them, after much discussion of six-week and eight-week fetuses, "viable," "potential person," "shotgun wedding," "sins against self," diaphragms and vasecto-

Photograph by Donal Holway.

"…*Choices* wants to be both controversial and safe about abortion; it's too neat…"

mies, as if we were trapped in an afternoon soap—and as if this territory hadn't just been covered in prime time on *Cagney & Lacey* a couple of months ago, which coverage was also too neat, too squared; we understood one another too quickly.

But the soaps at least are as open-ended as our messy lives. The human enterprise isn't "balanced," and dramatic narrative by its very nature is excessive: Somebody goes too far and will be punished by the law or various demons out of Greece or Freud or Marx. Poor George—a wounded bear in a black suit, shambling toward his comeuppance—is asked to embody every ambivalence of modern man; Bisset, never more attractive, as if dancing or swimming through well-appointed upper-middle-class abstractions, is the perfect adult woman; young Gilbert, with all her nervous energy, is a hummingbird, narrow and iridescent. When Bisset says, "I haven't read *Hamlet* in so many years," I actually started to think about a sort of reverse-Oedipal conflict, and wondered if *Choices* might not wander into surprise.

It stays put, because the subject won't go away. Actors and narrative fade, but the subject abides, obdurate yet slippery. (A public-relations agency arranged a screening of *Choices* to which it invited representatives of right-to-life groups, Planned Parenthood, the Archdiocese of New York, NOW, and the wife of the gynecologist responsible for *Silent Scream*. Nobody afterward talked about aesthetics.) It seems almost not to matter whether Scott and Bisset are good at what they do in these two hours—and they are very good—because they are engaged in something more important than a performance; they are engaged in moral grappling.

Choices, as you might imagine from the title, is "pro-choice," with the obligatory reservations, and I'm obliged to declare myself so that you will know whether to trust me. I'm almost as ambivalent as George C. Scott. I go along with Daniel Callahan and his thorough inquiry, *Abortion: Law, Choice & Morality.* Callahan began his book opposed to abortion and ended it—after a staggering amount of research into biology, philosophy, religion, feminism, and the laws, ethics, and experience of numerous countries—believing that the state has no right to refuse an abortion to a woman who wants one.

But Callahan isn't any happier than George C. Scott. We wish for better methods of birth control—Scott is *furious* that Bisset's diaphragm didn't work—so we won't have to make the choice. Bisset insists on her child because she knows Scott will immediately vasectomize himself; this is her last chance. Nevertheless, there's something wrong in saying, as some ideologists of feminism have said, that the fetus constitutes a woman's "property" and she can destroy it as she might destroy a painting that she just happens to own. This commodifies existence as if it were just one more market choice.

Obviously, I'm pro-choice but feel bad about it, so I'm a square too. It is a measure of *Choices* that it raises tough questions and then refuses to answer them, except by opposing angles; it is a measure of network television that it should try at the same time to be controversial and to cover its loopholes; and it is a measure of me that I feel as bad as George C. Scott, although he acts better.

In brief: The Girl Who Spelled Freedom (February 23; 7 to 9 P.M.; ABC) is the latest Disney made-for-TV movie, and a good one. Wayne Rogers and Mary Kay Place are Tennessee parents who take in a Cambodian refugee family of seven in 1979. (The real heroes are George and Prissy Thrash. The story is true, and the Thrashes are interviewed after the movie, and they so much resemble the actors we've been watching that a certain sneaky agnosticism about reality itself creeps into the mind.) One of the refugee children, Linn Yann (Jade Chinn), will grow up—after a "holding camp" in Thailand, after parasites, malnutrition, TB and pneumonia, after discovering in Tennessee the light switch and the flush toilet and *pencils* and Mickey Mouse ("There's no child in her," says one of her teachers)—will win a spelling bee and go to Washington, D.C. You may spend the first hour resenting the obvious manipulation of your emotions; if you don't spend the last hour wet-eyed, there isn't a tear in you to jerk. Jade Chinn enchants, and then the real-life Linn Yann will take your breath away.… **Adventures of Huckleberry Finn** (Mondays through March 3; 9 to 10 P.M.; PBS) is slow but sure, for adults who have grown up to understand on rereading that Twain's novel isn't a boy's book, and is the opposite of racist. The novel not only taught us how to write our own language, but its whole point is the obscenity of racism and the hypocrisy of Christian civilization as Twain knew it on the river. Jim Dale, Lillian Gish, Richard Kiley, Geraldine Page, and Sada Thompson are all fine, but Patrick Day as Huck, if perhaps a little too cute, and Samm-Art Williams as Jim, the slave and father-substitute, are excellent. ▬

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POETS AND PEASANTS

"...The Tavianis' *Kaos* is a primal drama, rugged yet elegant. The ecstatic and the tragic are indissolubly linked..."

AT THE END OF **Kaos** ("CHAOS"), THE beautiful new film by Paolo and Vittorio Taviani, the playwright and short-story writer Luigi Pirandello (Omero Antonutti) leaves Rome and arrives at his native town in Sicily. Up to this point, we have been watching four dramatized stories by Pirandello, all of them set in Sicily around the turn of the century; the sudden appearance of the writer in his own setting is an effect that can only be called Pirandellian. In late middle age, and admittedly exhausted from the rigors of his life, Pirandello rides a carriage through the nearly deserted land and enters the magnificent house of his mother, who has recently died. Quietly, in the parlor, he converses with her spirit. He asks for the one story that she has told him many times and whose meaning has always eluded him, and she tells it.

As we watch the story, the meaning still appears elusive. A small boat at sea ... Pirandello's mother as a girl, traveling with her sisters, brothers, and mother ... an island with a huge mound of white pumice leading down to the water ... the children, seen from above, shedding their outer garments and sliding down the white pumice into the gleaming blue sea.... The story ends, and we wonder. The Tavianis never make their meanings too obvious. Everyone in the scene is now dead, and as Pirandello, suddenly alone, sits in his mother's parlor, we begin to understand that for the Tavianis the power of narrative may derive from recollected moments so beautiful that they can be resurrected only with pain.

In *Kaos,* the ecstatic and the tragic are indissolubly linked. The Tavianis have worked in Sardinia (*Padre Padrone*) and Tuscany (*The Night of the Shooting Stars*), but they have never found landscapes so dazzling and sinister as those in Sicily. The sunbaked white roads, bordered by small stone fences, stretch to nowhere; the fields are often scrabbly and bare—uncultivated—or irrelevantly lush; the formal baroque towns, with their stairs and balustrades and cupolas and alleys, are almost completely deserted. The camera glides through these ominous towns as if searching for a clue to their mystery. Are they ruins? Former bustling centers now suffering from hard times? The land of Sicily has been abandoned, betrayed; the people who remain are lost, demoralized, with only dim, half-alive memories of former community staving off complete ruin. The four stories of *Kaos* ravish us with their stern beauty, but they make up a catalogue of frustration and defeat.

In a prologue, peasant louts attach a small bell to the neck of a raven, and the ugly black bird, with its tinkling ornament, flies over the fields and towns, connecting the separate episodes in an aura of ill omen. The first two stories are as great as anything the Tavianis have ever done. The magnificent Margarita Lozano—the middle-aged matron who spent a night with the hero of *Night of the Shooting Stars*—plays a crazed woman who has been writing to her sons in America for fourteen years and has never heard from them. On the monthly day of emigration, fresh sons and daughters gather on a terrifyingly bare white road—an event that serves as the catalyst for a series of brutal confrontations between parents and children.

The Tavianis work in a style that is unadorned yet grand; the acting they get from their players is gestural, almost emblematic. Margarita Lozano has a large, heavy brow, deep-set eyes, big hands; emotions are amplified on her frame just as they were on Anna Magnani's. But Lozano doesn't have to push for that amplification; it flows from her naturally, so that even madness seems no more than an aspect of her strength. The Tavianis' view of life is harsh, but, unlike most pessimists, they're not drawn to realism as a dramatic mode. They go after the expressive truth, never the literal truth. And since the largeness of gesture and meaning is filled out with aberrant, idiosyncratic detail, their work is marvelously free of banality. In the first story, a persistent heavy rolling sound turns out to be the trundling of severed heads on the ground in a grotesque game of boccie. Horror separates the generations of Sicilians, cutting off the elders even from the sons who would remain faithful.

DARK OF THE MOON: *Enrica Maria Modugno and Massimo Bonetti.*

The next episode, also tinged with horror, is the closest the Tavianis have ever come to a pure folktale. A young woman, feverish with unfulfilled erotic yearnings, is married against her will to a gentle but unappealing farmer. Comes the full moon, the farmer locks himself out of the house, grabs a tree, and howls in rage. He's a werewolf all right, but a suffering and repentant one, and he agrees that at the next full moon his wife should have the protection of a young man—the very same handsome but mentally feeble young man, it turns out, that the wife wanted to marry. What happens on the fateful night is so simple, and so comically inevitable, that we may feel at first that too much of life has been sacrificed to the perfection of art. But the tale is only deceptively simple: Does the husband's howling express his anguish before a woman who doesn't care for him? And does the wife's indifference to her husband reflect fear of being engulfed by his love?

Apart from the incandescent epilogue, the other stories are lesser affairs. Omnibus films never quite work—they don't develop a satisfactory rhythm. But the Tavianis create a sustained mood. Highly sophisticated artists, they nevertheless go right to the roots of their material. They make primal dramas, rugged yet elegant, in which the elemental yields its mythic dimensions without struggle, without "eloquence," without pretension. A major part of *Kaos* reveals them at the summit of their art.

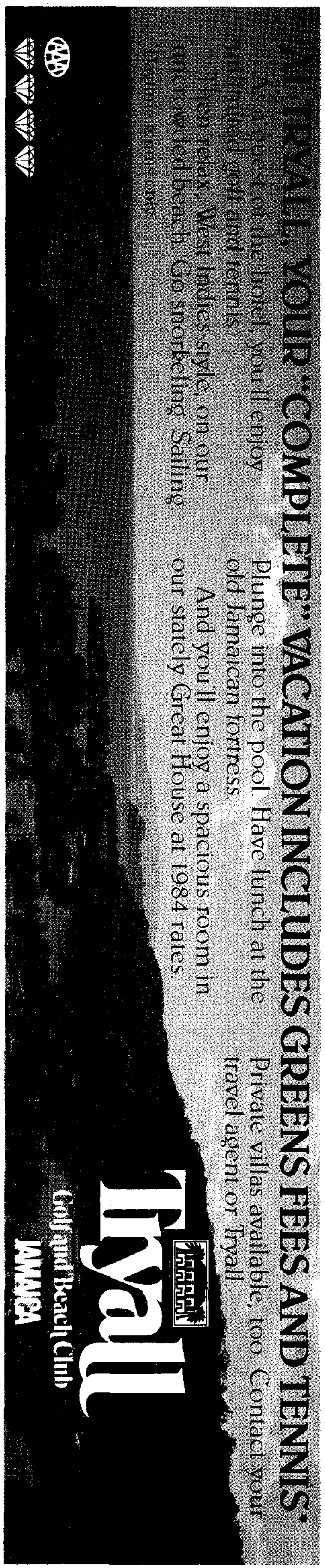
Turtle Diary, THE LATEST FILM WRITTEN by Harold Pinter, enters into a teasing relationship with boredom. A fubsy minor parable about imprisonment and freedom, the movie isn't entirely dull; instead, it tries to titillate us by *risking* tedium—it's rakishly dull. Pinter, adapting a novel by Russell Hoban, has created intentionally flat situations, uneventful dialogue, colorless and diffident characters. Conversations go astray or peter out, potentially dangerous moments turn out to be commonplace, love doesn't happen when it's supposed to. Or at least when we think it's supposed to. Pinter sets up certain conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay.

Turtle Diary barely conceals its prim hostility to the audience: We're kidded for having such cliché-bound hopes; we're told implicitly that life is really like this—most of the time nothing happens. But Pinter and the director, John Irvin, are hardly ready to risk a leap into the avant-garde; the movie doesn't go so far as to abandon plot altogether. It's got one all right, but the filmmakers proudly refuse to excite us with it. Relying on our habitual responses, on the irrepressible human desire to know what happens next, they barely keep a flicker of interest alive. They play a coy and tiresome game—skillful, perhaps, but also malicious and pointless.

Glenda Jackson, at her most leathery and dry, is a well-known writer of animal stories who has run out of ideas, and mild Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. They are intelligent, brave, defeated people. And they both love the giant sea turtles at a London aquarium—big, prehistoric-looking monsters, with long necks, mean mouths, spotted skins. The two repressed people meet; they resolve to kidnap the beasts, which have lived in captivity for 30 years, and to release them back into the sea. Three decades ago, Alec Guinness, with a gleam in his eye, would have been the hero of this movie, and the turtle caper would have been played for craziness and laughs—everything spinning genteelly but irresistibly out of control. This time our heroes are slightly abashed by what they are doing. And on D day, an extraordinary thing happens: They encounter no difficulties at all. None. The only crazy thing about their plot is how easy it is to pull off. A morose zookeeper (Michael Gambon) decides to help them, and he winds up doing most of the serious work.

Nevertheless, the event serves as a break in the tedium of their own lives, which have come close to slipping under the carpet. *Turtle Diary* is suffused with the rooming-house blues, Pinter division—stuttering gaps in understanding, missed connections, crushed souls unable to reach out or even to speak, and ah, yes, when no one is looking, suicide beckoning. . . . The kidnappers, barely escaping this grim fate, liberate themselves; they become a little less cautious. Not a lot—just a little. Which is certainly very nice. But will anyone be liberated—or even entertained—by seeing *Turtle Diary*? It's hard to see how: The movie is proudly, pedantically small, so small that perhaps only the film's rooming-house wraiths could enjoy it. I think we're supposed to be charmed by the sight of major talents working on something so slight: lions relaxing under the trees and flicking their tails at flies, and all that. But maybe the major talents have merely alchemized themselves into minor ones. If only one of those newly freed turtles had taken a healthy chomp out of Glenda Jackson's ankle, the movie might have come to life.

In brief: ANNA, THE HEROINE OF **Straight Through the Heart,** a fascinating debut film by the young West German director Doris Dörrie, is a twenty-year-old supermarket cashier and drifter who decides one day to dye her hair blue. On another day, she agrees to a proposition put to her by Armin, a prosperous, ample, forty-fiveish dentist—to enter his house for a living wage and stay there. Armin wants her company but nothing else—not sex (he'll do it, but reluctantly) and certainly not love. But Anna revolts against his perverse non-demands and tries desperately to engage his affections. A symphony of small acts of aggression and withdrawal, the movie is tense, emotionally inventive, and funny. ■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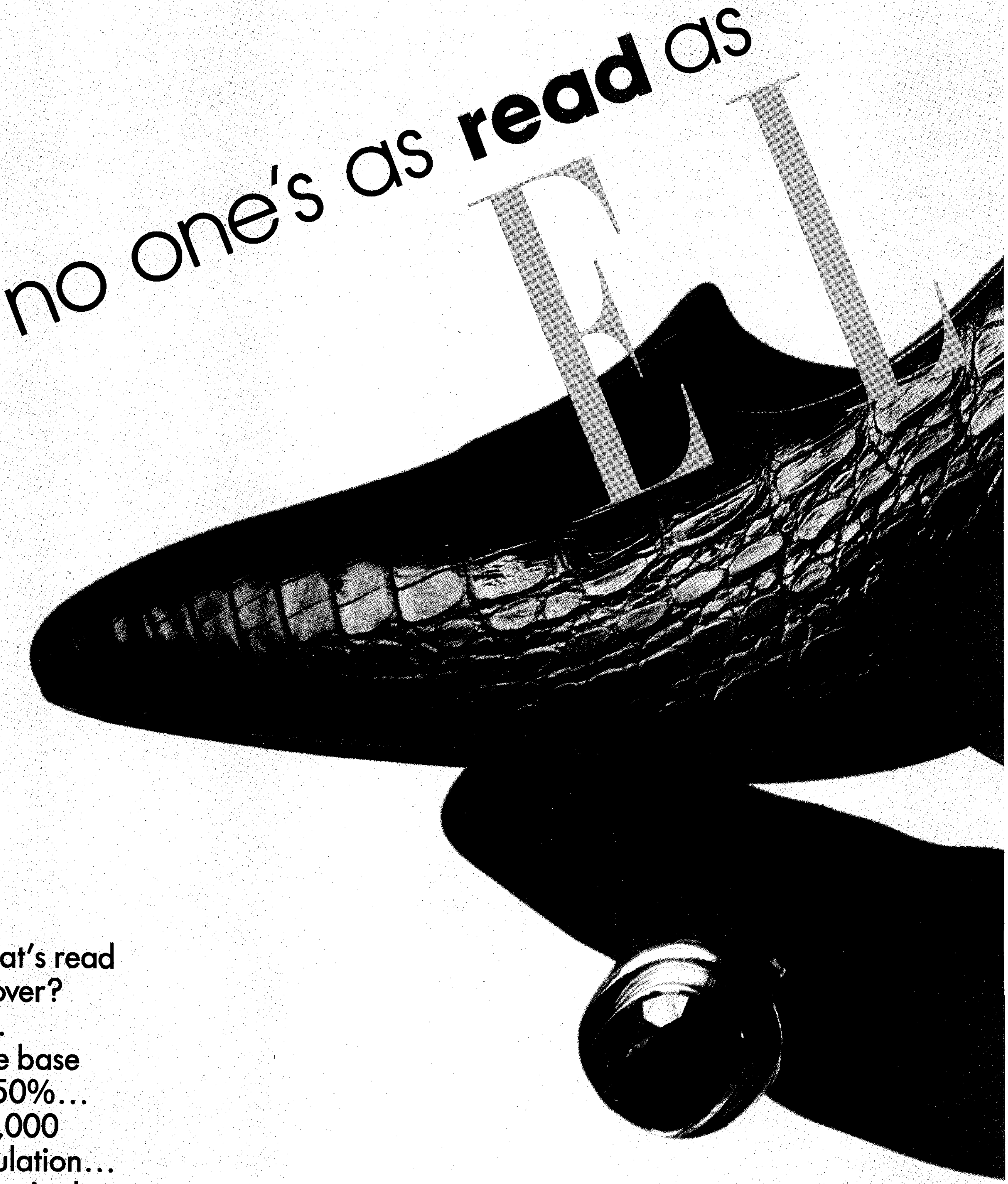
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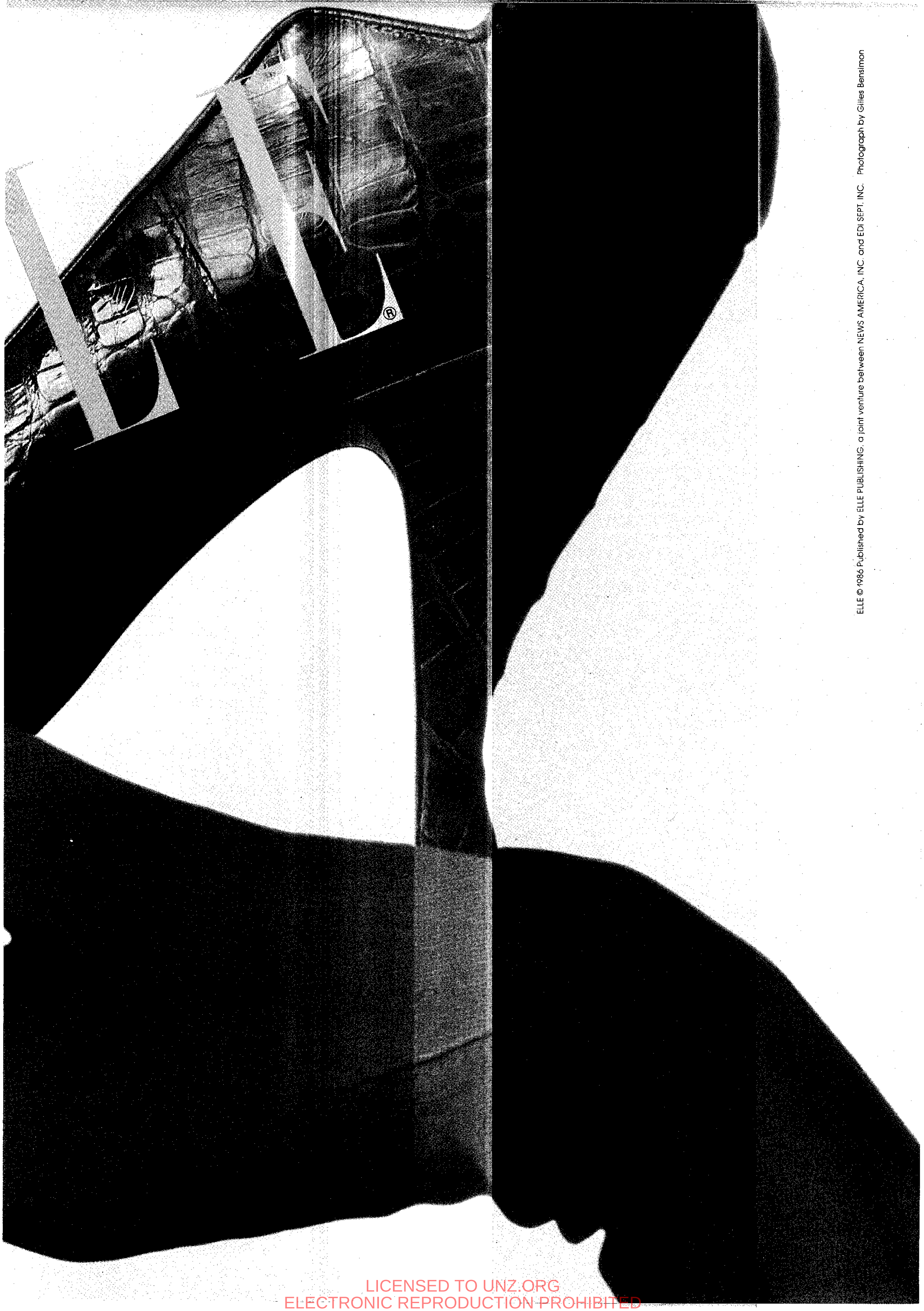

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Books/Rhoda Koenig

HER SISTER EILEEN

"...In *Available Light,* a quick-flashing comic novel, fearful and funny things happen under the bloodshot eye of the moon..."

Available Light, *by Ellen Currie. Summit Books; 297 pages; $16.95.*

PRETTY, WHITE-HAIRED KITTY O'CAROLAN has got shut of her ghastly mother's home ("a small house dappled with blood stains") and lives in a fairy-tale cottage in Westchester. She has an amusing job as a photographic fashion stylist ("I fasten belly bands around male models.... I tape down actresses' nipples.... Good for me, keeps me keen, keeps me in touch with the basics"). And she has a persistent, respectful suitor, Mr. Conrad the poet, who seems to have no native language but, on the plus side, brings her aphrodisiac groceries and virginal nightgowns and walks her repulsive dog. Yet Kitty is miserable, Kitty moans, Kitty's life is a bane and a treachery. Why? Her lover, Jack Rambeau (yes), has left her to an empty bed and a sea of housework (he used to do it). What's more, he has stolen her car. He uses it to visit her mother.

Kitty and crew are the cast of Ellen Currie's first novel, *Available Light,* a quick-flashing tale whose action is as wild as its language is carefully controlled. The story concerns Kitty's pursuit of her high-booted lover and her sister Eileen's pursuit of pregnancy. But love and babies hardly suggest the dark and witchy turns this novel takes: Children are bought and stolen, dogs go mad and bite to kill; fearful and amazing things happen under the bloodshot eye of the moon. Nearly all of them are very funny.

At their mother's table, Kitty and Eileen don't look as if they belong to the same family, or even peer group. Kitty is wearing one of her usual disorganized outfits ("And you, miss," demands her Belfast-born mother, "were you pulled through a hedge asswAys?"), while Eileen is resplendent in designer suit, shoes, panty hose, jewelry, and makeup. Eileen is in a permanent fret because she has not yet conceived and worries that her unmarried sister may have beaten her to the post. "If she gets pregnant before I do," Eileen says, "I'll open every vein in my body." "How can you be so petty?" Kitty demands. "It's easy," says Eileen. "It doesn't inconvenience me at all."

If Eileen sounds less like a good Irish girl than a bad Jewish princess, that's due to her marriage, a cultural countertransference. Gordon the Jewish hematologist is the son of "second-generation Ethical Culturists" who dress him in the Gordon tartan; he "regards himself as an approximate Scot." On marrying Eileen, he becomes a Catholic, and likes it: "Although his patients died and suffered as before, he no longer felt so slighted by their weakness and mortality." Meanwhile, Eileen has taken not only to designer panty hose but to sexual graciousness, telling Gordon, when he wants her at an inappropriate time of the month, "Well, of course. Sweetheart, I'm almost certain it's a dry run, but. Have I ever refused you? I've never refused you. Go right ahead." Gordon can only stand so much of this, and sets out to fix his and Eileen's problem: He takes up with a slut who makes Joan Collins look like Loretta Young, and gets her pregnant. Or does he? For the slut has also got her hooks into Mr. Conrad, so to speak, and has even had a go at Rambeau's secret weapon. The two sisters clutch each other, shrieking.

ELLEN CURRIE: *Stolen kisses, stolen babies, confused Jews.*

There are a few problems. I could never get that interested in Kitty's true love; Rambeau is less of a breathing, jumping person than the other characters, a kind of sentimentalized Kris Kristofferson. Sometimes the adjectives ("the blinded, insolent car") are too studied, almost cute. And every now and then there are dreams. As Gordon says when Eileen starts to tell him hers, "People describe their bowel movements to me. People tell me the color of their phlegm. But I don't have to listen to their dreams."

None of this, however, distracts greatly from an impressive and delightful book. At one point, I wondered if Currie was thinking of the real-life "my sister Eileen"—Eileen McKenney, the lighthearted prom queen who married Nathanael West. *Available Light* makes your mind jangle with associations like that—the sunshiny arm in arm with the perverse, running for cover and giggling like crazy.

Blessings in Disguise, *by Alec Guinness. Alfred A. Knopf; 238 pages; $17.95.*

"AN EMPTY CARRIAGE DREW UP and Sarah Bernhardt got out." This contemporary joke about the scrawny *grande dame* could equally well be applied to Alec Guinness, not only for his own, ascetic slenderness but for the elusiveness of his art and his personality. Even in autobiography, Guinness has managed to remain disguised; his book is a collection of reminiscences of people and events in his life, in which he is often a minor player. The only insight, if it can be called that, into his character is offered by Sophia Loren, who tells him he is a Neapolitan. "Which I must say surprised me a good deal and I have spent a lot of time trying to puzzle it out."

But if readers in search of the inner Guinness or data about Gulley Jimson or Fagin or Colonel Nicholson will be disappointed, those after a good book about the English theater, or simply a good book, will be more than satisfied. I read *Blessings in Disguise* with little sighs and moans of pleasure, both at Guinness's in-

Photograph ©1986 by Thomas Victor.

elligent and beautifully crafted prose nd at the rampaging personalities—dith Sitwell, John Gielgud, Tyrone uthrie—he so colorfully evokes. Here is star's autobiography without spite (the ew sharp comments are directed at seudonyms) or dirt (the only woman in uinness's book is his wife of 48 years, hom he calls "the greatest, the best and ost loving" of all souls).

Appropriately for someone who would pend his life assuming other people's ames, Guinness began it with three—he surnames of his mother, his putative ather, and the army officer who became is stepfather when he was five. For his hiftless mother and brutal stepfather, uinness has few words; he is more inerested in the two old ladies who are the nly childhood friends he mentions. (One took him to his first music hall, here he fell so passionately ill with love or the star that he came down with a emperature of 104 and had to be conined to bed for a month.) He artfully aits until the end of the book, when we ave seen him safely happy and successul for several chapters, to reveal the orst about his parents. His stepfather ame near to killing him more than once; is mother, when he was just beginning s an actor, "somehow got into my beditter at Notting Hill Gate while I was on our and removed such clothes and small possessions as I had; in their place I had found a little stack of pawnbroker tickets, which I suppose was not unwitty of her but very inconvenient for me."

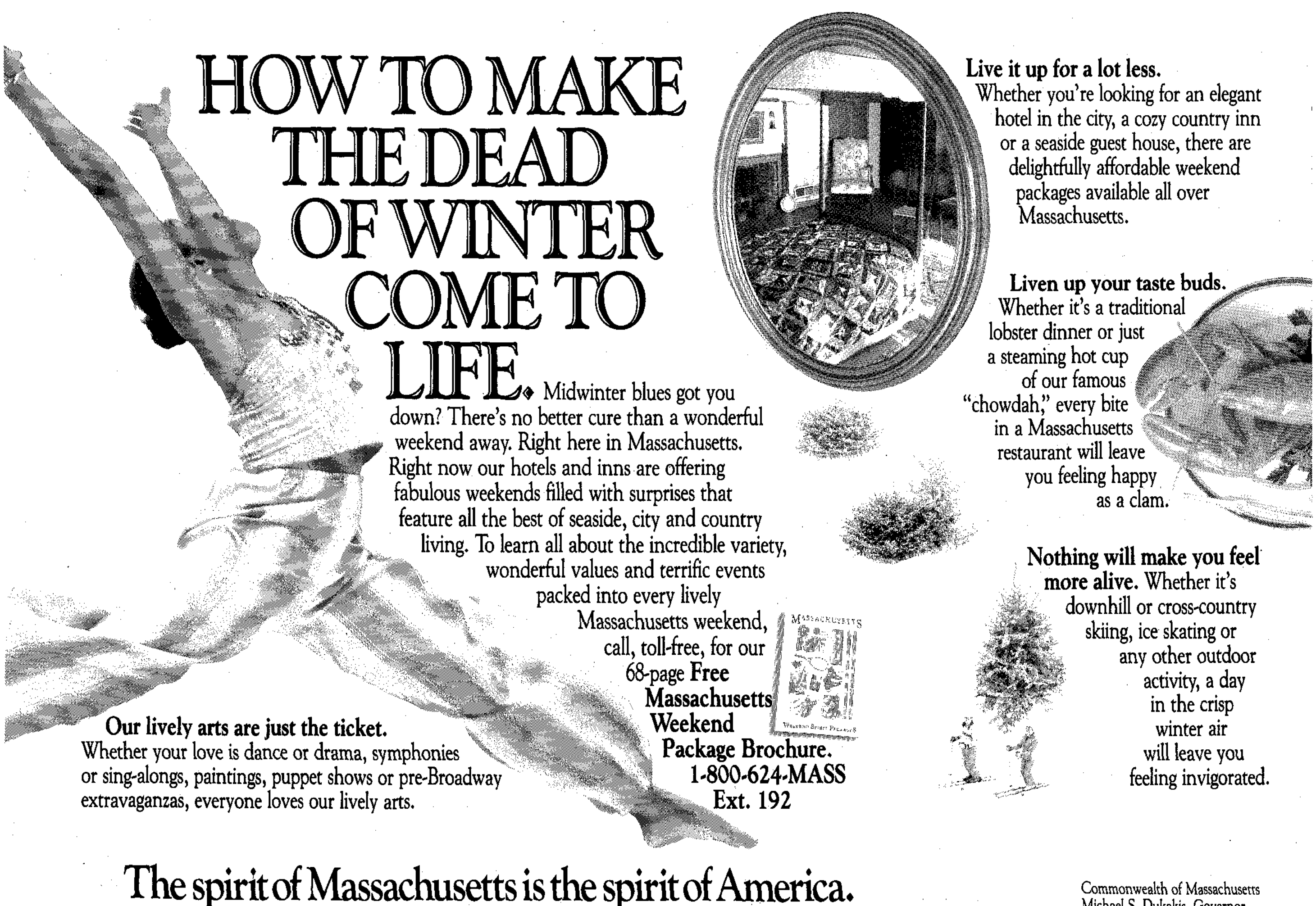
In the theater, Guinness found a world of good companions, though some exacted a startling price for their friendship. Crossing the room to greet Ralph Richardson, Guinness was dropped by a sudden sock on the jaw. "Who can one hit," Richardson asked, "if not one's friends?" Richardson's wife explained to a rather resentful Guinness: "He's very tired." Edith Evans, who could be the most generous of women (when Guinness was 25, she gave him, without being asked, enough money to produce a play he had written), could also throw a whopper of a scene. At rehearsal one day, she didn't like the way Guinness spoke one of his lines to her and wailed, "Alec doesn't love me any more! He doesn't love me! He *hates* me!" Then she flung herself on the stage, pounded it with her feet, and began to literally chew the carpet. Kind hands led her away.

There is interesting material about Guinness's wartime misadventures (he once, absentmindedly, almost sank his own ship) and about the flamboyant eccentrics who have crossed his path (passing Ernie Kovacs's hotel room, he saw the comedian busy typing while six naked women sat reading magazines; when asked if he would like the door closed, Kovacs said no, he wanted the other guests to know that everything was perfectly innocent). To me, though, the most interesting chapter was the one about Guinness's spiritual life. After experimenting with atheism, Communism, Quakerism, Buddhism, and various less established religions (one, Mazdaism, was a compound of sexual calisthenics and eucalyptus oil), Guinness found his way to the Catholic church. Typically, this account is made up not only of radiant affirmations of faith but encounters with dotty monks and a particularly embarrassing high mass at St. Peter's. (It must be said that Guinness has a good deal of pragmatic backing to his belief: After his intercessions with the Almighty, two friends were saved from drowning, and a son cured of polio.)

"A cat's cradle of reminiscences, all tangled round myself" is what Guinness calls his book, in which he has managed to be even more self-effacing than in his acting. Yet in his style, the author is everywhere in his creation; the invisible cat at the center has a visible smile.

BY OUR CONTRIBUTORS

Alexis Bespaloff's New Signet Book of Wine. *Plume/New American Library; 352 pages; $9.95 (paper).* ■



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“. . .*The Sleeping Beauty* was hampered by technical weakness an marred by unconvincing, unpoetic characterizations. . .”

SADLER'S WELLS ROYAL BALLET: *Margaret Barbieri, at right, swoons in Brooklyn.*

THE VERY LEAST ONE MIGHT HAVE EXpected from the **Sadler's Wells Royal Ballet,** whose engagement at the Brooklyn Academy of Music was highlighted by Peter Wright's production of *The Sleeping Beauty,* was a lesson in style. But though Philip Prowse designed a splendid palace and two centuries' worth of finery—tastefully opulent in bronze, ebony, and burnished gold—and though hordes of courtiers swept across the stage in the grandest manner possible, something was grievously amiss.

Traditionally, the British school of classical ballet has emphasized graceful and delicate precision. In the hands of a dancer like Margot Fonteyn and a choreographer like Frederick Ashton, the style has proved itself capable of an exalted lyricism. The Sadler's Wells dancers appear to have no such pretensions to poetry. Their biggest aim, it would seem, is to be pretty, refined, decorous, to do well-proportioned dancing in a carefully circumscribed space, to make each step as neat and sweet as possible. The goal is too modest for theatrical impact, and, unfortunately, the dancers are not strong and accurate anough to manage even this much consistently.

This *Beauty* not only was hampered by technical weakness, it also was marred by unconvincing characterizations. Sherilyn Kennedy, the Aurora I saw, offered an obsessive imitation of Fonteyn's unforgettable portrayal, but radiance of spirit cannot be copied, and the attempt is embarrassing to all concerned. As the Lilac Fairy—a mime role in this production, as it was originally—Margaret Barbieri was a paper doll, with none of the expansive presence necessary for this benevolent power. When I saw her again on the mixed bill (she also plays Aurora), she struck me as one of those porcelain beauties with exquisite feet and lovely line whose main interest lies in preserving their equanimity. Roland Price, the Prince on opening night, can't act, and his buoyant leaps are only partial consolation. When the two meet in the Vision Scene, instead of fairy leading prince to a joy that will transform his life, the hapless fellow seems to be getting bus directions: "Take the No. 16 to the end of the line. You can't miss it. It's the big place with the overgrown garden."

The second program, a triple bill, was David Bintley's evening. Bintley himself danced the title role in *Petrushka;* his performance was physically convincing —he really looked crudely jointed and stuffed with straw—but emotionally bland. This rather skimpy production of the great Fokine ballet was framed by two of Bintley's own works, *Choros* and *Flowers of the Forest,* the first a skim-mil affair of interminable dullness, the othe an evocation of exuberance and melancholy in the Highlands that ends with free-for-all to show that the men in th company can indeed throw off the constrictions of their upbringing and jum like hell. From this perhaps inconclusiv evidence, Bintley seems to be a youn choreographer who knows the rules o construction but shows no compellin originality.

Songs of the Auvergne, PETER MARTINS' latest work for the **New York City Ballet** is pretty enough but pallid, exuding th cloying artificiality of sophisticates playing at rustic naïveté. Granted, there is parallel for this in the music—Josep Canteloube's setting of Auvergnat fol songs for an operatic voice and a symphony orchestra. Yet the songs, no matter how gussied up, still project genuin gaiety and pathos, while the ballet ca only render these moods self-consciously.

As if to emphasize the idea that hi choreography springs from the music Martins puts the singer—Frederica vo Stade at the premiere—onstage and use her as the central figure in the openin and closing passages of the ballet Dressed in a *Sound of Music* outfit, sh strolls past Alain Vaes's luminous backdrop of dusky mountains capped with rosy sunrise, gathering to her a half-dozen little girls who cling to her waist or li dreamily at her feet, listening. The girl are joined by a quartet of young boys and the children continue to appear a intervals throughout the piece, fresh an lively when they're allowed to dance otherwise wistful to the point of intolerable sentimentality.

We do finally get to the grown-u dancers: a principal pair of lover (Heather Watts and Jock Soto), two female soloists and their partners (Laure Hauser, Leslie Roy, Runsheng Ying, an Carlo Merlo—all shown to fine advantage), a quintet of women led by the wonderful Nichol Hlinka, and three auxiliar men. Martins manipulates these ranks i his familiar masterly way; his organizational know-how is formidable.

The weakness of his work lies, still, i the area of feeling. Although the choreography picks up a certain superficial lo

Photograph by Beatriz Schiller.

cal color from the music and renders it as pastoral charm, it doesn't seize and build upon the songs' passionate emotions, their expression of a people's feeling for one another and for the land that gives them life. At the heart of the ballet there is a plaintive song to which Watts and Soto dance a duet that is exquisitely wrought in terms of design, with its apt theme of bodies delicately wrapping around and encircling each other. Not once, though, does it arouse the feeling we have when we watch the couples in Balanchine's *Liebeslieder Walzer* or Robbins's *Dances at a Gathering* that these lovers and the place from which they spring are both unique and immortal.

LEE THEODORE'S **American Dancemachine,** recently at the City Center, presents a dilemma. The group has resurrected the dance numbers—by dab hands like Agnes de Mille, Gower Champion, Donald Saddler, Patricia Birch, and Tommy Tune—from more than 80 Broadway shows spanning a period of 47 years. With their makers or early performers still around to recall them, these pieces have been not only recorded for the benefit of dance history but also given a second life in performance. It's a chance they deserve, for most of them are clever, inventive stuff; they have no great depth, but their vitality and sanguine vision are an intrinsic part of American culture. Unhappily, an evening of such numbers, capably produced though these were, turns out to be wearing. Not many of the pieces survive being torn from their context; without the story and the enveloping atmosphere of the musical they belong to, they're like objects dropped down from nowhere, and the fifteen or so of them needed to fill a program seems far too many.

The recent production is put at a particular disadvantage by the use of Dick Cavett as interlocutor. I must admit having no tolerance for Cavett when he's talking, which is presumably his forte; even his admirers would have to concede that his dancing in several of the numbers is egregious, to say nothing—what could possibly be said in a magazine the children may get hold of?—of his appearance in drag.

Of special interest among the dances were Carol Haney's subtle and sultry "Satin Doll," made for Ed Sullivan's show; the fast-stepping "Clog Dance," by Danny Daniels, from *Walking Happy;* and, from Katherine Dunham's repertory, "Floyd's Guitar Blues," with its marvelous low-down glamour. None of the women in the company had the incandescence needed for Agnes de Mille's sweet, girlish dances from *Carousel* and *Brigadoon,* but I was glad to see the pieces anyway; reading about them, even in de Mille's animated accounts, is nothing like seeing them in the flesh. ■

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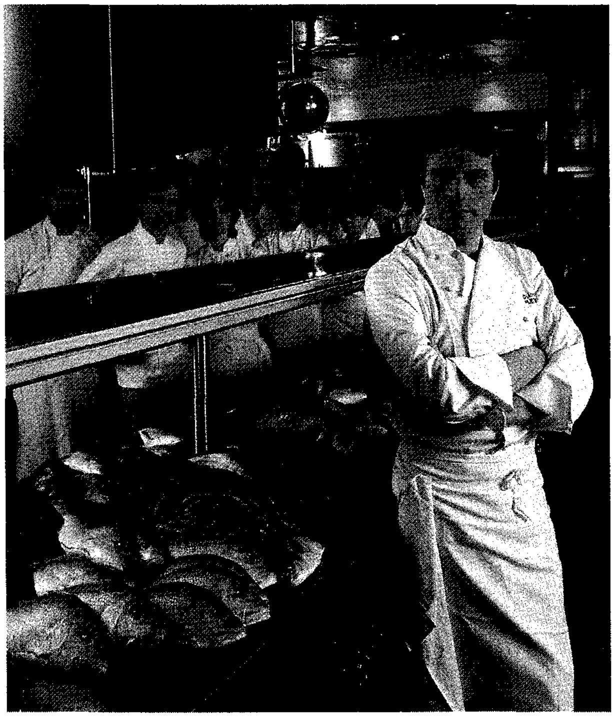
The Insatiable Critic/Gael Greene

LE BERNARDIN BEGUILES OUR CROCODILE

"…The day after the opening, my phone rang off the hook. Gourmands were fainting over the halibut, weeping for the vinegar…"

CERTAIN FRENCH CHEFS GATHER AT their Parisian hangout, Castel's, late—after work—or meet on their fraternal missions, and talk about storming New York. But, they warn one another, New York is quicksand. The critics are crocodiles. American gourmands are piranhas, waiting to devour unwary invaders alive. So—except for Gerard Pangaud, bravely transplanted to Aurora, and Antoine Bouterin, to Le Périgord—the big cheeses have flown to kinder outposts: Paul Bocuse, Roger Vergé, and Gaston Lenôtre to Disney World; Michel Rostang and his gang of five to Los Angeles; and André Surmain, creator of our own Lutèce, now dividing his time between the Côte d'Azur and Palm Beach.



THEY LOVE NEW YORK: *Gilbert Le Coze in his kitchen…*

But, cozy enough at Le Bernardin, their two-star, Brittany-sky-blue nook off the Champs Élysées, Maguy and Gilbert Le Coze never wanted anything but New York. What an irresistible brother-and-sister act they are, these handsome Bretons, coiled more tightly than watch springs; ticking away with ambition; twitching with energy; passionate, vulnerable, and dedicated—Maguy to Gilbert and success, Gilbert to his métier. A friend gave them my phone number on their first reconnoitering foray to Manhattan. They were experimenting with our local fish in a restaurant kitchen I won't name, and the chef there, a twenty-year veteran, told them no fresh herbs could be found in winter-bound New York. I brought them pots of basil and thyme and tarragon and mint, a week's wages' worth, from Eli Zabar's E.A.T.

For six years, the two scoured midtown on periodic visits. Twice, perfect deals fell through, and they went home to Paris demoralized. But a year ago, real-estate powers at Equitable offered to pave the parquet at 155 West 51st Street with greenbacks if they would bring their highly personal celebration of the sea to gild the company's new home base on dowdy Seventh Avenue. Having fallen in love with Maguy and Gilbert at first sight and dined and danced with them on two continents, I heard every tale of their New York woe and triumph. But as tastings for friends began a few weeks ago, before **Le Bernardin** opened, the critic in me beat a retreat. "I'll come later," I said, "without warning, once you get going."

The day after the opening, my phone rang off the hook, every foodie in town reporting in … mostly with raves. All week the gourmaniacal telegraph clacked. "Eli Zabar arrived for dinner carrying his own bread," came the headline. They were fainting over the halibut and weeping joyfully for the vinegar. One piranha reported, "We rated the desserts 15 out of a possible 10." I felt like an orphan. Of course I had to go.

Have you known me long enough to trust me? Indeed, the baby Bernardin *is* something of a miracle. The Brittany-sky-blue paint is scarcely dry, but Gilbert is already stunning the pampered with his minimalist art, and Maguy's dining room moves with astonishing grace. They seem somehow more brilliant here in our mesquite-and-blackened-redfish-weary wasteland than at home, where the competition is towering.

The phones are driving everyone batty, but Maguy is holding the body count at dinner to 80, on Gilbert's orders. Still, she won't say no to Isabelle Adjani with Warren Beatty and Dustin Hoffman in tow—not even to a Dustin in blue jeans.

The first evening, Gilbert's alchemy with raw fish is dazzling—thin ribbons of salmon are "cooked" in an essence of tomato scented with olive oil, flecks of fresh coriander, and grains of ground coriander seed. Baked sea urchin floats in a heady bath of urchin butter. Clams, mussels, steamers, and one intensely briny Belon swim in fricassee of shellfish, the house's classic. A thick halibut steak seems more jelled than poached, almost sweet against powerfully tart beurre blanc. Tendrils of skate boldly vinegared on a toss of chicory and radicchio thrill everyone at the table, doctoral gourmands and neophytes alike. The monkfish needs salt unless each bit is seasoned with its lardoon-studded cabbage. But the nuttiness of sautéed red snapper plays splendidly against basiled olive oil, and grouper is sublime on a bed of melted leek.

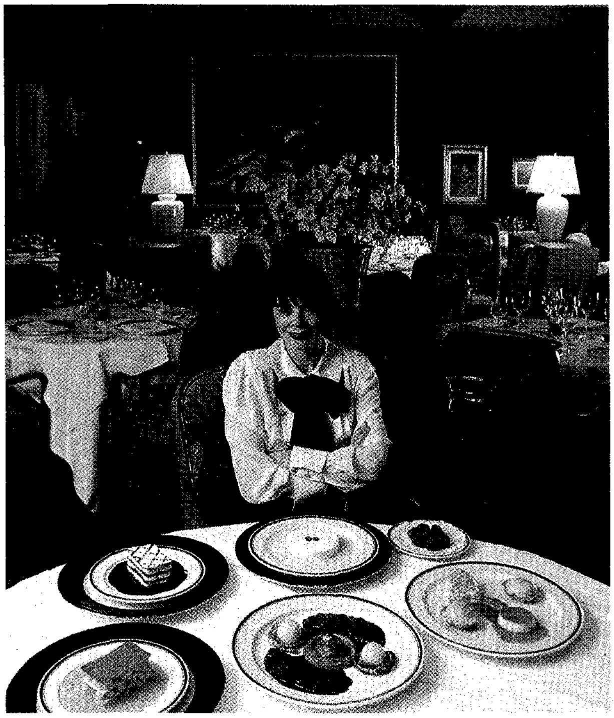
The real astonishment is … dessert. Gilbert never took time to think about dessert before. Waiting for the liquor license to be approved, he dreamed up a soul-stirring passion-fruit mousse with raspberries inside and a crackling sugar glaze. His variations on a caramel theme are celestial. A fine, cardboard-thin apple tart must be ordered ahead, but if you forget, the green-apple-and-raisin millefeuilles or the bitter-chocolate-and-pistachio-cream creations offer sublime solace. A friendly crocodile alerted me to the supernal whimsy of pear. (Have one set aside when you book; it disappears quickly.) All this is on the $55 fixed-price dinner, including coffee, exquisite cookies, and searing chocolate truffles. With wine and tip and extras on some items—a rather greedy $15 for Roquefort and port—it's easy to spend $150 or more for two (the lunch is $35), but somehow, in this context no one complains. Early on, everything was priced à la carte. One night, when fifteen patrons ordered a green salad to start, Gilbert rebelled and

Photographs by Ted Hardin.

instituted the fixed price: “I don’t spend so many hours at the Fulton Fish Market to serve green salad.”

Of course, you can’t see every penny of the $5 million Equitable spent (“Not an exaggerated figure,” says designer Philip George). So much went up in exhaust stacks, overtime (only four months in construction, from blueprints to blue-points), and elevators with loading bays to convert into grand dining space what was built for retail use. The ceiling could have soared but doesn’t. George showed the Le Cozes the Four Seasons, but Maguy wanted intimacy. So George got to do a handsome teak ceiling with spots angled on a small fortune in late-nineteenth-century paintings of fish and fishermen—“masterpieces of the genre,” one collector enthuses. Since the genre is very minor, his estimate may not be exaggeration. For sure, no other restaurant (except the Four Seasons, with its Picasso, Rosenquist, and Lippold) has a collection anywhere near this. The space between tables is rich, too. Table lamps cast a muted glow. And the portrait of Maguy and Gilbert’s grandfather, *le père* Durand, brought from Paris “for good luck,” hangs in the bar, where even more space is wantonly abandoned to idling. (Guaranteed—Sirio Maccioni could easily get another 105 seats into the place.) Designer George has given Gilbert a world-class kitchen, with a tiny, glass-walled tasting room—a luxury for Le Bernardin and a gift for the Equitable’s Ben Holloway to dine in, because “he was so generous,” George explains. On your way to the powder room, you can peer into the kitchen. It looks like France—a lively corps de ballet of cooks, though most are American. Gilbert, a fanatic for efficiency, is likely to be found at the shellfish station, prying open Belons and slicing sea urchins. His oyster man still can’t get the knack.

Though Gilbert is content with our cream and excellent salt butter (a Breton fetish), no one delivers fish fresh enough to please him. At 3:15 A.M., in jeans and shearling-lined boots, he grabs a fierce steel hook and his aluminum order pad and taxis to what he calls “Folletonne”—and begins a crazed ballet. At Rungis, outside Paris, he is prince. Merchants vie for his favor. Here, at the Fulton Fish Market, arctic winds whip through the vast open sheds, charcoal ablaze in tins soots the air, and he is that odd, fussy Frenchman stroking the bass with an erotic intensity, fervently winnowing out only the prettiest pompano, the plumpest scallops. Fulton was a mystery he could not crack at first. Then Jerry Brody of the Oyster Bar dispatched his marketing man of twenty years to show Gilbert the ropes. (Alan Neuman, third generation of the Rosedale Fish Market family, took pity, too.) Now I am following Gilbert as he crisscrosses the vast icy sheds, comparing before committing. Fulton is dirtier than Rungis. The smell is fishy but surprisingly fresh and briny. Certain merchants feign indifference, making him come back “in ten minutes.” “It’s a game,” one confrère observes. “They want you to think they don’t need you. But the best get the best.” Gilbert is writing checks. A bushel basket goes off on a dolly for “La Bernar-*dine*.” That’s what they call it.


. . . *and Maguy, star of the dining room, with the fine desserts.*

At 6:15, in a snowfall, he hunts for a taxi. At home he will read *La Jeunesse de Voltaire* for fifteen minutes and fall asleep. Four hours later, he will be in the kitchen checking the deliveries. He did not find monkfish at Fulton, so a little star will go on the menu, signifying “not available today.” But the deep-red tuna he bought will be pounded gossamer-thin, bathed with olive oil, and sprinkled with chive (an invention with more pizzazz than the subtler tuna carpaccio). It will also be chopped into an oval of zestily dressed tuna tartar in a trident with tartars of salmon and red snapper. Oil steeped with lobster shell intensifies the flavor of warm lobster salad. But raw olive-oil-brushed slivers of black bass strewn with basil and fresh coriander are more exciting. Truffled cream-napped oysters intoxicate. And when he can find scallops still in their shell, Gilbert rings them with delicate shrimp and sea-scented butter, under tips of asparagus.

Salmon, lobster, and halibut are offered in varying guises—in their own poaching liquid, baked, or richly sauced—almost always quite pure. The same ethereal halibut of our first dinner is even nobler in a warm vinaigrette. A thick cut of salmon is ambrosial, rosy and rare at the core, as the menu warns. Basil butter graces lobster. And traditionalists who order skate in brown butter will be shocked to see a huge wing with too many baby capers in too much vinegared butter; but for all that excess, the sauce is an astonishing complement to the sweet flesh of that odd fish.

The kitchen is still shaking down and adjusting. Who will one day bake Le Bernardin’s bread remains to be seen. The chowder doesn’t work, the fish soup disappoints. (A mélange of marinated fish seems soggy. And scallops with truffles isn’t nearly as exciting as other options.) At first, too many clients found some things oversalted. Arriving later, they found a few dishes far too bland. And it would be more elegant to remove the bone from the halibut before serving. The restaurant’s sauces are not always as impressive as its perfectionist cooking of sea creatures. Sugar snap peas and sometimes even the twig-thin beans are overcooked. At lunch once, I found the passion-fruit mousse had lost its crunch. At times, the fire alarm goes off. You hear a voice ordering teams to the second floor. I assure you, no one looks up for more than a moment from the supernal sea urchins.

I can’t imagine what the average New Yorker will make of so many raw fish, and of the Bernardin style, far from the glitzily garnished and cream-haunted grandiloquence we expect in *haute* French cuisine. We shall see. For now, Le Bernardin struggles to keep the house sparsely booked until the crew becomes stronger. The contract with Equitable requires one Le Coze in the house at all times. These days you’ll find both of them: hot-jazz Maguy, dimpled *directrice,* haricot vert–thin, her mouth an amazing flash of scarlet, waltzing around her dining room, perched on the arm of your chair, weaving an adorable seduction; and Gilbert, now teasing, now fiercely severe, vowing he will not leave the kitchen until New York is as poised and brilliant as Paris. How exciting to contemplate all those fertile brains at the stove absorbing Gilbert’s magic and fanning out to tickle our fancies into the twenty-first century.

Le Bernardin, 155 West 51st Street (489-1515). Open Monday through Saturday. Lunch, noon to 2:15 p.m.; dinner, 6 to 10:30 p.m. A.E., D.C., M.C., V. Reservations should be made a week in advance.

Wine/Alexis Bespaloff

MADEIRA, M'DEAR?

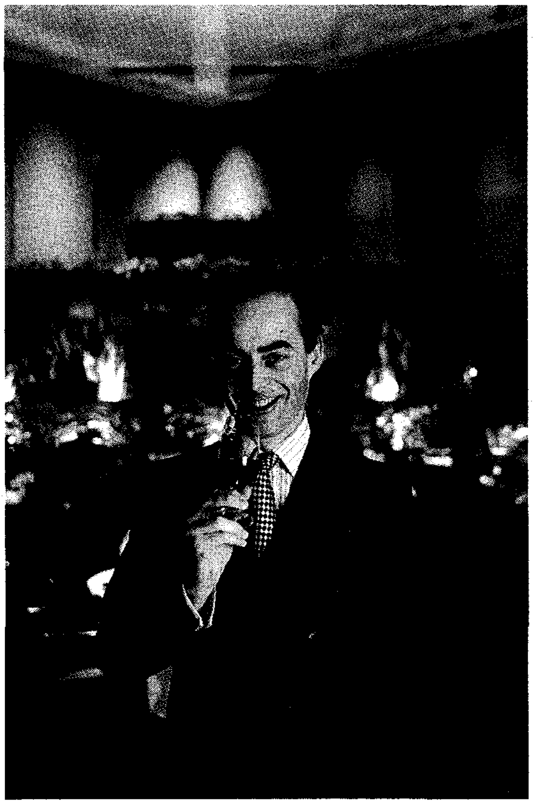
"...One of the great fortified wines, Madeira has a high acidity, an unusual burned-caramel flavor, and a pungent tang..."

THE RECENT SALE, FOR $156,450, OF A bottle of 1787 Château Lafite destined for the cellar of Thomas Jefferson reminds us of his interest in fine wines but obscures the fact that the wine of preference in Colonial and post-Revolutionary America was Madeira. Indeed, until recently, with the ascension of California wines, Madeira was the only fine wine whose most knowledgeable connoisseurs were Americans.

The bottle of 1787 Lafite, to be put on display as part of the Forbes collection of presidential memorabilia, will never be opened, but anyone who spends $7 to $10 for a bottle of Madeira can taste a wine whose precursor played an important role in early American history. In 1768, for example, five years before the Boston Tea Party, there was a riot on the Boston docks when British customs officials tried to impose duties on a shipment of Madeira. Madeira was used to toast the signing of the Declaration of Independence and, in 1789, the inauguration of George Washington.

Today, Madeira may well be the most neglected of the world's fine wines. A few may recall its role in the death of the Duke of Clarence: "Take that! and that!" says the First Murderer in *Richard III* as he stabs the Duke. "And if all this will not do, / I'll drown you in the malmsey butt within." And, of course, there's the wonderful Michael Flanders song "Have Some Madeira, M'Dear." Most people, however, recognize the name only as an ingredient in sauce madère and a few other dishes. "It's a culture shock to realize that in the States Madeira is used primarily for cooking," said David Cossart, managing director of Cossart Gordon, during a recent visit here. Cossart, of the sixth generation of a family that has been producing Madeira since 1808, added, "Our first priority is to get the wine out of the kitchen."

Madeira is, with port and sherry, one of the three great fortified wines—that is, wines with an alcohol content of 18 to 20 percent. Madeira's taste is unique, however. Although the various styles—usually labeled Sercial, Verdelho, Rainwater, Bual (or Boal), and Malmsey—range from off-dry to quite sweet, they are all characterized by a pungent tang (attributed to the volcanic soil of the island they come from), a relatively high acidity that prevents even the sweetest examples from cloying, and an unusual burned-caramel flavor, the result of the special way the wine is made. It is from Madeira, of course, that the word "maderized"—used to denote a wine that is oxidized and spoiled—derives, and it's easy to see how Madeira's distinctive taste, which is prized, would be unwelcome in an ordinary white wine. It is just this taste, however, that makes Madeira such an interesting ingredient in a sauce and such an unusual wine.



MADEIRA MAN: *David Cossart, whose firm started in 1808.*

Madeira is a Portuguese possession about 400 miles off the coast of Morocco. It was discovered in the early fifteenth century, and wine has been made there for 500 years. The wine we know as Madeira, however, first began to achieve its present style in the mid-eighteenth century, when British merchants who had established themselves in Funchal, now the capital of the island, started to add distilled spirits to the wine as a way of preserving it during the long voyage to the Americas. In time, the merchants noted that the heat and movement of the ship improved the wine and transformed its taste; the wines that had traveled most tasted best. In the early 1800s, the merchants began to simulate the effect of sea journeys by baking the wines in *estufas,* or hot rooms, and a variation of that technique is used today.

The dry wines destined to become Madeira are put into large, glass-lined cement tanks that contain heating coils and baked at around 120 degrees Fahrenheit for at least three months. Then the wines are fortified with neutral spirits, aged in casks for a minimum of three years (five years for those labeled Reserve, ten for Special Reserve), and sweetened according to the style desired.

Most Madeira is labeled with the name of a grape variety: Sercial (which is bottled with about 2.5 percent of sugar) is the driest and is usually served chilled, as an aperitif; Verdelho (about 3.5 percent) is a bit fuller; Bual or Boal (about 6 percent) is richer and distinctly sweet; and Malmsey (about 8 percent) is the sweetest of all, quite full-bodied, but it still retains the burned flavor and acidity that set it apart from, say, cream sherry. Bual and Malmsey complement many desserts and can also be served on their own after dinner.

There is one other basic style of Madeira, labeled Rainwater. There are many versions of the way this name originated, but Noel Cossart, in his recent book, *Madeira,* suggests that it dates to the mid-eighteenth century, when some casks of wine about to be shipped were left on the shore overnight and were mistakenly unstoppered. Rainwater seeped into the wine, which nevertheless was sent on. The client particularly liked the style, which he described as "the color of rainwater which has run over a straw thatched roof," and asked for more. The shipper obligingly diluted the next shipment with water and called the blend Rainwater. Today Rainwater is a generic name for a popular medium-dry wine similar to Verdelho.

Photograph by Jon Love.

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The decline in Madeira's reputation since the mid-eighteenth century is the result of two natural calamities. In the 1850s, the vineyards of Madeira were severely afflicted by oidium, or powdery mildew. Then, in the 1870s, the vineyards were destroyed by phylloxera, the vine louse that attacks the roots. When the vineyards were eventually reconstituted—by the grafting of European vines to phylloxera-resistant American roots—many growers switched to the more prolific Tinta Negra Mole variety rather than replant with the four classic Madeira varieties.

As a result, for much of the twentieth century, the wine marketed as Madeira was made from a single variety, and the varietal names used on labels were no more than an indication of style and relative sweetness. This curious aspect of Madeira labeling became a serious one when Portugal was invited to enter the Common Market, one of whose regulations is that a wine labeled with the name of a specific variety must contain at least 85 percent of that grape. New plantings of the classic varieties have been established in recent years, and the wines now contain more of the variety listed on the label than in the past; trying to attribute subtle and specific varietal characteristics to these wines, however, might be a mistake.

The leading brands of Madeira on sale here, all for under $10, are Blandy's, Cossart Gordon, Justino, Leacock, and Welsh Brothers. Although most of these have been around for a long time, all of them, with the exception of Justino, produced by Justino Henriques, are now produced and bottled by one firm, the Madeira Wine Company. The bottles of Justino I tried were disappointing and not typical of Madeira; I found the other brands quite enjoyable, although I'm not certain there's much difference among them.

There are, in addition to the usual range of Madeiras, some special vintage-dated wines to be found at $75 to $150, including 1910 Sercial, 1882 Verdelho, and 1863 Bual. Madeira has the reputation of being the longest-lived of all wines, and some of these old bottles are quite fascinating—the special qualities of Madeira are concentrated as the wines age, and provide a remarkably intense and pungent taste. Vintage-dated Madeiras are, for the most part, wines that have been kept in casks for 40 or 50 years and then in large glass demijohns for many more years before being bottled. All the vintage wines, whether labeled Cossart Gordon, Welsh, or Blandy's, are likely to be from the same stocks. Old vintage-dated wines with the word "solera" on them, however, are blends that have been continually refreshed with younger wines, so it is unlikely that they bear any relation to the year on the bottle. ■

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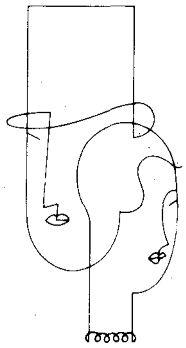

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SALES & BARGAINS

BY LEONORE FLEISCHER

RINGS AND THINGS

THIS WHOLESALER'S TICKETED PRICES are always below retail, and it sells its jewelry for 20 percent below ticketed prices. Now Kamm is reducing prices further on selected merchandise. Included are: 14K-gold wedding bands from ArtCarved, Colombia, Keepsake, Krementz, and Orange Blossom, ticketed at $85–$450, now $55–$315; 14K-gold Truluv wedding rings, ticketed at $185, now $112; a group of two- and three-tone wedding rings, some with diamonds, ticketed at $450–$1,495, now $275–$950; diamond-set 14K-gold ring sets, including his-and-her wedding bands and an engagement ring, ticketed at $495–$795, now $335–$550; men's 14K-gold rings with such stones as onyx, lapis lazuli, and jade, ticketed at $199 and $298, now $99 and $149; men's designer rings, some with diamonds, ticketed at $500–$3,000, now $350–$2,100. Also, a wide range of other rings and jewelry, many with diamonds, rubies, emeralds, sapphires, and other stones at similar reductions. A.E., M.C., V., checks accepted; all sales final. *Kamm Jewelry, 46 West 47th St. (704-0297); Mon.–Fri. 10 a.m.–5 p.m. and Sat. 11 a.m.–4 p.m.; through 3/29.*

FURS FROM FRANCE

HERE ARE FUR COATS AND JACKETS FOR women sizes 6–14, designed and manufactured in Paris. Many are one- or few-of-a-kind, and they are reduced here 25 to 75 percent off retail. A few examples: Golden Island fox coat, was $16,000, now $9,500; natural Russian silver-fox seven-eighths-length jacket, was $15,500, now $7,500; natural Blackglama straight mink coat with musketeer sleeves, was $11,500, now $5,000; natural Umber Dusk Lunaraine mink blouson jacket, was $6,000, now $3,000; Bernard Perris dyed blue mole stroller with green cuffs and collar and dyed indigo fox stroller, were $6,000 and $7,500, respectively, now $1,500 and $3,500; natural Canadian red-fox coat, was $10,500, now $4,500; dyed emerald-green or indigo-blue mink cap with scarf ties, was $1,800, now $900; sleeved off-white mohair cape trimmed in fox dyed to resemble lynx, was $3,800, now $1,520. Also, a selection of wool-and-fox shawls, boas, one-sleeved wool shawls with fox trim, and other accessories, now 25 percent off. A.E., Elizabeth Arden, M.C., V. accepted; checks accepted during banking hours only; all sales final. *J. Mendel Furs at Elizabeth Arden, 691 Fifth Ave., at 54th St., second floor (407-7955); Mon.–Wed. and Fri. and Sat. 9:30 a.m.–5:30 p.m. and Thurs. till 8 p.m.; through 2/22.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

MIDWINTER YARNS

COULTER STUDIOS IS NOTED FOR ITS unusual yarns. Now hundreds of pounds of high-fashion yarns are 25 percent off retail, including this sampling: Chunky Moorland wool, was $3.50 a 50-g. ball, now $2.63; Darella metallic rayon-and-polyester blend, was $7.20 a 25-g. ball, now $5.40; ¼- and ½-in. widths of Gemini rayon ribbon, were $11 and $12, respectively, for a 100-yd. spool, now $8.25 and $9; Honeymoon mohair-and-silk blend, was $5.95 a 20-g. ball, now $4.46; La Paz alpaca, was $5.50 a 40-g. ball, now $4.13; Patricia Roberts Shetland wool, was $3 a 28-g. skein, now $2.25; Talia wool-acrylic-mohair-and-nylon-blend nubby bouclé, was $6 a 50-g. ball, now $4.25; Tweedy Alpaca alpaca-and-wool blend, was $10.80 a 100-g. skein, now $8.10; Volley cashmere-wool-and-nylon, was $9.50 a 50-g. ball, now $6.94; and much more. Also, cotton, wool, or wool-blend bagged yarns, sold in sweater quantities, are reduced 40 percent. Checks accepted; no credit cards; all sales final. *Coulter Studios, Inc., 118 East 59th St., second floor (421-8085); Mon.–Sat. 10 a.m.–6 p.m.; through 2/28.*

FRAME IT

HUDSON RIVER PICTURE FRAMES HAS moved and is holding a sale. When you purchase any of the shop's posters, you will receive 20 percent off the price of both the poster and the framing. For example: 24-by-36-in. Milton Glaser poster (was $25), metal frame (was $35), glass (was $12.75), backing board (was $8), and labor (was $16.40), was $97.15, now $77.72. In addition, selected framed posters, were $70–$100, now $60–$85. A.E., Discover, M.C., V. accepted; checks accepted only as deposits on custom work; all sales final. *Hudson River Picture Frames, Inc., 107 West 86th St. (873-2098); Mon.–Fri. 11 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 3/1.*

IT'S FREE

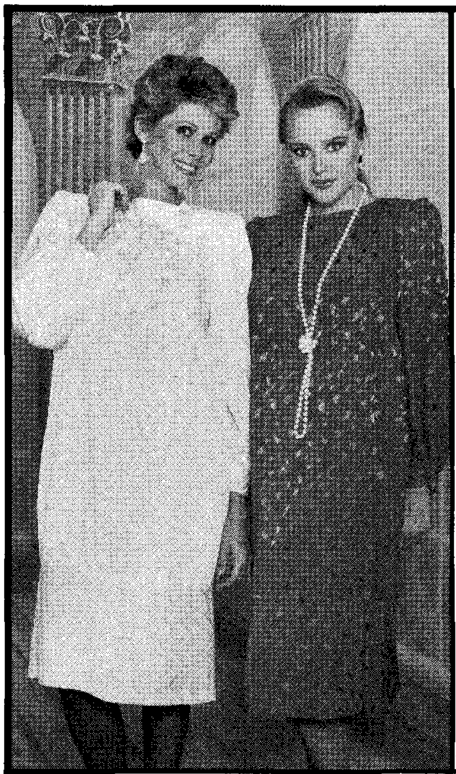
WOMEN AND MEN ARE INVITED TO PARTICIPATE in the Clairol Consumer Research Forum. The company will suggest a project for you depending upon which products you currently use, and you will try out and evaluate new or existing Clairol products (all products are beyond the experimental stage, although packaging, instructions, and name may change). Some projects may require you to take a product home, use it, and then return to discuss your findings. Each visitor is given a complimentary gift pack of Clairol products and a free Clairol appliance after completing an evaluation. Consumers are permitted three visits a year. Telephone for an appointment. *The Clairol Consumer Research Forum, 345 Park Ave., near 51st St., second floor (546-2707); Mon.–Fri. 9 a.m.–5 p.m.*

DESIGNER SAMPLES

ONE-OF-A-KIND SAMPLE COUTURE GARments for women, mostly in sizes 8 and 10 (some fit up to size 14), are being sold by the designer at reductions of 50 to 80 percent off retail. Many garments are bias-cut and include spring clothing as well as fall coats and suits. For example: cashmere silk-lined suit with batwing sleeves (size 8), was $1,700, now $850; wool man-tailored silk-lined slim black coat (size 6), was $960, now $150; red-on-red patchwork-leather coats, were $1,200, now $300; black-and-white patchwork-leather jacket (size 8), was $750, now $250; silk crêpe de Chine dresses, were $650, now $200; silk blouses, were $350, now $150. A.E., M.C., V. accepted; no checks; all sales final. *Alik Singer, 820 Madison Ave., near 69th St., second and third floors (570-2990); Mon.–Sat. 11 a.m.–6 p.m.; through 3/1.*

TO DANCE

THIS BOUTIQUE, SPECIALIZING IN DANCE and exercise apparel (women's sizes P–L, men's sizes S–XL, and children's sizes 1T–14), is having a terrific sale that includes discontinued, display, and a few damaged or irregular items, all for $5 or less. For example, for $5: Capezio black or white leather hard-sole flats (women's sizes 4–10), were $28; nylon leotards, were $10–$15; Milliskin leotards, were $15–$30; cotton leotards, were $15–$20; ribbed-cotton-and-Lycra practice clothes, were $30–$35. Also, tights and leg warmers, were $6–$10, now $4; a group of leotards, trunks, waistbands, belts, and accessories, now $3. A.E., M.C., V., checks accepted; all sales final. *Taffy's Too Annex, 1776 Broadway, at 57th St., second floor (586-5140); Mon.–Wed. and Fri. 10 a.m.–5:45 p.m., Thurs. till 8 p.m., and Sat. till 5:15 p.m.; through 2/22.*



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A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 19

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru Feb. 25: *The Kindergarten.* #2—Thru Feb. 20: *Stripper.* Opening Feb. 21: *The Mystery of Picasso.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Feb. 19: *Diary of a Country Priest; Mouchette.* Feb. 20: *The Cool and the Crazy; Girls in Prison.* Feb. 21–22: *Wedding in Blood; La Rupture.* Feb. 23: *Open City; Paisan.* Feb. 24: *Gun Crazy; Force of Evil.* Feb. 25: *The Rose; That'll Be the Day.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. *The Delta Force.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru Feb. 20: *Huey Long.* Opening Feb. 21: *Straight Through the Heart.* #2—*28 Up.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Gods Must Be Crazy.* #2—*Power.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. Thru Feb. 20: *Witness.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 19: *Down Argentine Way; That Night in Rio.* Feb. 20: *Charlie Chan on Broadway; Charlie Chan at Monte Carlo.* Feb. 21–22: *The Spiral Staircase; Rebecca.* Feb. 23: *I Confess; Dial M for Murder.* Feb. 24: *Elvira Madigan; Intimate Lighting.* Feb. 25: *The Southerner; The River* (1951).

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Feb. 18–20: *The Garden of the Finzi-Continis; The Bicycle Thief.* Feb. 21–22: *The Adventures of Buckeroo Banzai: Across the 8th Dimension; The Last Starfighter.* Feb. 23: *Ghostbusters; This Is Spinal Tap.* Feb. 24–25: Erotic Film Festival; *Immoral Tales.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*La Cage aux Folles 3—The Wedding.* #2—*Kiss of the Spider Woman.* #3—*When Father Was Away on Business.* #4—*Sugarbaby.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Quicksilver.* #2—*Murphy's Romance.* #3—*Down and Out in Beverly Hills.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Wildcats.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Quicksilver.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Down and Out in Beverly Hills.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*The Delta Force.* #2—*F/X.* #3—*Brazil.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Feb. 20: *Kiss of the Spider Woman.* Opening Feb. 21: *The Hitcher.* #2—*Iron Eagle.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Out of Africa.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Knights of the City.* #2—*TerrorVision.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Power.* #3—*The Jewel of the Nile.* #4—*Back to the Future.* #5—*Spies Like Us.* #6—*Twice in a Lifetime.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *White Nights.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Rocky IV.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Agnes of God; Jagged Edge.* **EMBASSY 3**—*Murphy's Romance.* **EMBASSY 4**—*Youngblood.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Quicksilver.* #2—*Wildcats.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *101 Dalmatians.* Theater closed to the public Feb. 19–20 & 24–25.

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*F/X.* #2—*The Delta Force.*

41. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *A Chorus Line.*

43. **ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. *Down and Out in Beverly Hills.*

44. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *The Delta Force.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. Thru Feb. 20: *Agnes of God; Jagged Edge.* Opening Feb. 21: *French Lesson.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *La Cage aux Folles 3—The Wedding.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Power.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Wildcats.* #2—*Quicksilver.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Murphy's Romance.* **CORONET**—*Down and Out in Beverly Hills.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Turtle Diary.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*F/X.* #2—832-2720. *La Cage aux Folles 3—The Wedding.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—*Lady Jane.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Goodbye People.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *F/X.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Delta Force.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Knights of the City.* #2—*TerrorVision.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Wildcats.* #2—*The Color Purple.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brazil.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1 & #2—*Kaos.* #3—*The Crazy Family.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 5: All About Bette: The Films of Bette Davis. Feb. 19–22: *The Old Maid; The Little Foxes.* Feb. 23–25: *Ex-Lady; Fog Over Frisco; The Menace.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Thru Feb. 20: *White Nights.* Opening Feb. 21: *The Hitcher.* #2—Opening Feb. 19: *Parting Glances.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—*F/X.* #4—Thru Feb. 20: *Out of Africa.* Opening Feb. 21: *9½ Weeks.* #5—*Quicksilver.* #6—*Wildcats.*

86. THALIA—95th St. W. of B'way. 222-3370. Feb. 19: *Cabin in the Sky; Hallelujah!* Feb. 20: *White Heat; Public Enemy.* Feb. 21: *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask); Bananas.* Feb. 22: *Diva; Invitation au Voyage.* Feb. 23: *The Lady Vanishes* (1938); *The 39 Steps* (1935). Feb. 24: *Beyond the Forest; The Fountainhead.* Feb. 25: *Buffalo Bill and the Indians; Brewster McCloud.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Feb. 19: *Reds.* Feb. 20: *La Notte; Before the Revolution.* Feb. 21–22: *Stalker; Walkabout.* Feb. 23–24: *A Passage to India.* Feb. 25: *The Passion of Joan of Arc; Pickpocket.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*The Delta Force.* #2—*F/X.* #3—Thru Feb. 20: *Kiss of the Spider Woman.* Opening Feb. 21: *The Hitcher.* #4—*Knights of the City.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Feb. 20: *TerrorVision.* Beg. Feb. 21: *The Hitcher.* #2—*The Delta Force.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Naturemax Theater: adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, Feb. 21–22, 6:30–7:30: *Rock My Religion* (1983–84) by Dan Graham. The Return of Fatty Arbuckle: Feb. 21 at 7:30: *The Waiter's Ball* (1916), with Arbuckle directing for Mack Sennett, *Fatty at Coney Island* (1917), co-starring Buster Keaton, and *Leap Year* (1921, unreleased); Feb. 22 at 7:30: *He Did and He Didn't* (1916), *Fatty and Mabel Adrift* (1916), and *The Round-up* (1920).

ASIAN AMERICAN INTERNATIONAL VIDEO FESTIVAL—Private Eyes, 12 W. 21st St.: Feb. 20 at 8: Program I; and at **Millennium Film Workshop, 66 E. 4th St.:** Feb. 21 at 8: Program II; Feb. 22 at 3: Program III. Recent documentary and experimental films by Asian and Asian American artists, including Nam June Paik, Shigeko Kubota, and others. For more information, call Asian CineVision, 925-8685.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean; guest speakers. Feb. 20 at 2:30: *Legacy of the Spirits* (USA, 1985) by Karen Kramer, and *Voyage of Dreams* (USA, 1983) by Collis Davis; Kramer and Davis present. Feb. 23 at 3, Feb. 27 at 2:30: *Ceddo* (Senegal, 1977) by Ousmane Sembene.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Feb. 19 at 7:30: *Who Is Killing the Great Chefs of Europe?* (1978) by Ted Kotcheff, with George Segal and Jacqueline Bisset.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. Feb. 21: American Independents: *The Savage Eye* (1959) by Ben Maddow, Sidney Meyers, and Joseph Strick, and *Night Tide* (1960) by Curtis Harrington. Feb. 23 at 5 & 8: *Hellzapoppin* (1941) by H. C. Potter.

COLUMBIA UNIVERSITY—Casa Italiana, 1161 Amsterdam Ave., at 117th St. 280-2306. Contribution $5; students and members $3. Feb. 21 at 7: *L'Avventura* (Italy, 1960) by Michelangelo Antonioni.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Feb. 19 at 12:30, 3:15, 6 & 8:45: *The Trial* (1962) by Orson Welles, with Welles, Anthony Perkins and Jeanne Moreau.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. German Dance Between the Wars. Feb. 22 at 2: *The Joyless Street* (Germany, 1925, excerpts) by G. W. Pabst, *Dr. Mabuse der Spieler* (Germany, 1922, excerpts) by Fritz Lang, and *Nur zum Spass—Nur zum Spiel—Kaleidoskop Valeska Gert* (West Germany, 1977) by Volker Schlöndorff.

HEBREW UNION COLLEGE–JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. 674-5300. Adm. $2.50; students free. The Shattered Mirror: The Search for Jewish Identity on Film. Feb. 25 at 7: *Marjorie Morningstar* (1958) by Irving Rapper, with Gene Kelly and Natalie Wood.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Landscape Films: Feb. 22–23 at 1: *8½ x 11* by James Benning, and *Landscape and Desire* by Ken Kobland. Thru Mar. 23, Wed.–Sun. 12–6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Feb. 21–Mar. 23: Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature: *Water Catalogue* (1984) by Bill Seaman, and *Cartes Postales* (1985) by Robert Cahen.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Feb. 23 at 12:30, 1:30 & 2:30: "Joseph Papp in New York" and "Richard Rodgers in New York" from *Day at Night* (PBS, 1973–74).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, thru Mar. 1: Tue.–Fri. at 1: *Perfect Lives* by Robert Ashley (Feb. 18–21: Parts 4–5; Feb. 25–28: Parts 6–7); Tue.–Fri. at 2, Sat. at 1: *Collision* by Gisela Getty and David Boatwright; Tue.–Fri. at 2:30, Sat. at 1:30: Selections from the AFI's 1985 National Video Festival; Tue.–Fri. at 4:30, Sat. at 3:30: "Everything but . . . ": Recent work by various video artists. Adm. $5; members $3: Feb. 22–23, 8–11: Video Late Nights, with *Collision* and "Everything but . . . ."

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Feb. 23 at 1: *One Potato, Two Potato* (1963) by Leslie Daiken, *Dragoncastle* (1980) by Paul and Becky Mason, *How Do You Feel?* (1977) by Doris Chase, and *Rainbow Dance* (1936) by Len Lye.

LEHMAN COLLEGE—Theatre, Bedford Park Blvd. West and Goulden Ave., Bronx. 960-8833. Free. Feb. 19–21 at 3:30: *The Battle of Chile* (Chile, 1976) by Patricio Guzmán; Feb. 19: Part 1; Feb. 20: Part 2; Feb. 21: Part 3.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Program: filmmakers present. Feb. 22 at 8: Films by Alan Berliner. Feb. 23 at 8: Films by Gustavo Garzon.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Mar. 28: James Dean: The Television Work. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Mar. 2: New Video: Japan. **Titus Theater 1:** Feb. 20 at 2:30 & 6: A History of Camera Movement: *All Quiet on the Western Front* (1930) by Lewis Milestone. Feb. 21–Mar. 18: Perspectives on French Cinema. Feb. 21 at 2:30: *Le Thé à la Menthe* (France, 1984) by Bahloul Bahloul; at 6: *Poulet au Vinaigre* (France, 1985) by Claude Chabrol. Feb. 22 at 2: *Le Quatrième Pouvoir* (France, 1985) by Serbe Leroy; at 5: *La Vie de Famille* (France, 1985) by Jacques Doillon. Feb. 23 at 2: *Strictement Personnel* (France, 1985) by Pierre Jolivet; at 5: *Vaudeville* (France, 1985) by Jean Marboeuf. Feb. 24 at 6: Directors Guild of America: Fiftieth Anniversary Tribute: *Comanche Station* (1960) by Budd Boetticher, with Randolph Scott; Boetticher present. Feb. 25 at 2:30: (See Feb. 22 at 5); at 6: (See Feb. 23 at 2). **Titus Theater 2:** Feb. 20: A Tribute to the New York State Council on the Arts: at 3: *Sea Travels* (1978) by Anita Thacher, *Clotheslines* (1982) by Roberta Cantow, *Thicket* (1985) by George Griffin, and *A Private Life* (1980) by Mikhail Bogin; at 6: *Journeys From Berlin/1971* (1980) by Yvonne Rainer. Film-Utsav India continues Feb. 21. Feb. 21 at 2:30: *The Philosopher* (India, 1983) by G. V. Iyer; 6:30: *Phatik and the Juggler* (India, 1983) by Sandip Ray. Feb. 22 at 2: (See Feb. 21 at 6:30); at 5: (See Feb. 21 at 2:30). Feb. 23 at 2 & 5: *The Home and the World* (India, 1984) by Satyajit Ray. Feb. 24 at 6:30: Video Viewpoints: Jane Veeder, "Viewer Into Player: An Interactive Approach to Digital Visual Art." Feb. 25 at 3 & 6:30: A Tribute to the New York State Council on the Arts: *Before the Nickelodeon: The Early Cinema of Edwin S. Porter* (1982) by Charles Musser.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Feb. 18–20 at 8, Feb. 21–22 at 8 & 10, Feb. 23 at 12 noon (singles brunch/screening/discussion; adm. $8.50), 5 & 7:30, Feb. 24 at 8: *Sugarbaby* (West Germany, 1984) by Percy Adlon; cinematographer Johanna Heer present Feb. 24 at 8 only. Feb. 25 at 8: Black History Month: *Fundi: The Story of Ella Baker* (1981) by Joanne Grant; Grant present.

NEW MUSEUM—583 B'way. 219-1222. Free with museum adm. Wed. 12–8, Thu.–Sun. 12–6, thru Mar. 30: Recent video by thirteen artists, including *Lowell Moves to New York* (1984) by Jill Kroesen, and *Watch Me Now* (1984) by Michael Marton.

NEW SCHOOL FOR SOCIAL RESEARCH—66 W. 12th St. 691-9510. Free. Eastern European Film Series; guest speakers. Feb. 20 at 8: *Without Anaesthesia* (Poland, 1978) by Andrzej Wajda.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Thru Apr. 27: Mon.–Fri. at 3, Sat. at 12 noon & 3, Sun. at 4:

Niagara Falls: The Changing Nature of a New World Symbol (1985) by Lawrence Hott and Diane Garey.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 20 at 12 noon: Films on Architecture and Society: *Beaubourg* (1980) by Denis Postle, and *Brooklyn Bridge* (1981) by Ken Burns. Feb. 25 at 12 noon: Sleuths: *The Maltese Falcon* (1941) by John Huston, with Humphrey Bogart; 2:30: The Slavic Experience—An American View: *Teach Me to Dance* (1979) by Anne Wheeler, *Jaraslawa* (1975) by Dee Dee Halleck, and *The Popovich Brothers of South Chicago* (1978) by Jill Godmilow.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.-Sun. at 6, 8 & 10, Fri.-Sun. at 4. Thru Feb. 20: *Leave Her to Heaven* (1945) by John M. Stahl, with Gene Tierney, Cornel Wilde, Jeanne Crain, and Vincent Price. Opening Feb. 21: *Ornette: Made in America* (1985) by Shirley Clarke.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Harold Lloyd Film Classics. Feb. 22 at 2: *The Freshman* (1925) by Sam Taylor and Fred Newmeyer, with Lloyd.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Paul Robeson Film Series. Feb. 19 at 8: *Jericho* (Great Britain, 1937) by Thornton Freeland, and an episode from *Tales of Manhattan* (1942) by Julien Duvivier, both with Robeson. Feb. 23 at 8: *King Solomon's Mines* (Great Britain, 1937) by Robert Stevenson, with Robeson.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Feb. 23 at 1:30: *Mrs. Miniver* (1942) by William Wyler, with Greer Garson.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. 12 noon-6. Thru Mar. 16: *The Museum Reaction Piece* (1978-86), a video installation by Howard Fried.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Delta Force.* #2—*Knights of the City.* #3—*F/X.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. #1—Thru Feb. 20: *The Jewel of the Nile.* Beg. Feb. 21: *Knights of the City.* #2—Thru Feb. 20: *Commando.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *The Delta Force.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*The Delta Force.* #2—*Quicksilver.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*The Delta Force.* #2—*Down and Out in Beverly Hills.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *The Delta Force.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Down and Out in Beverly Hills.* #2—*F/X.* #3—*Wildcats.* #4—*The Delta Force.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *The Delta Force.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—*Wildcats.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Pray for Death.* #2—*Rocky IV.* #3—*Youngblood.* #4—*Knights of the City.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Knights of the City.* #2—*Quicksilver.* #3—*TerrorVision.* #4—*The Delta Force.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru Feb. 20: *Rocky IV.* #2—Thru Feb. 20: *A Chorus Line.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Iron Eagle.* #2—*TerrorVision.* #3—*The Color Purple.* #4—*Quicksilver.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Wildcats.* #2—*Down and Out in Beverly Hills.* #3—*F/X.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Wildcats.* #2—*Quicksilver.* #3—*Out of Africa.* #4—*Rocky IV.* #5—*TerrorVision.* #6—*Down and Out in Beverly Hills.* #7—*Knights of the City.* #8—*Youngblood.* #9—*The Delta Force.* #10—*F/X.* #11—*Iron Eagle.* #12—*The Color Purple.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Down and Out in Beverly Hills.* #2—*The Delta Force.* #3—*F/X.* #4—*Quicksilver.* #5—Thru Feb. 20: *Murphy's Romance.* Beg. Feb. 21: *Hannah and Her Sisters.* #6—Thru Feb. 20: *Twice in a Lifetime.* Beg. Feb. 21: *The Hitcher.* #7—Thru Feb. 20: *Agnes of God; Jagged Edge.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Wildcats.* #2—*TerrorVision.* #3—*Knights of the City.* #4—Thru Feb. 20: *Youngblood.* #5—*The Color Purple.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*F/X.* #2—*Down and Out in Beverly Hills.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*TerrorVision.* #2—*Knights of the City.* #3—*Youngblood.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Delta Force.* #2—*The Color Purple.* #3—*Murphy's Romance.* #4—*Wildcats.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Knights of the City.* #2—*Wildcats.* #3—*Quicksilver.* #4—*The Delta Force.* #5—*F/X.* #6—Thru Feb. 20: *TerrorVision.* Beg. Feb. 21: *The Hitcher.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills.* #2—*La Cage aux Folles 3—The Wedding.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*The Color Purple.* #2—*The Delta Force.* #3—*Down and Out in Beverly Hills.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Trip to Bountiful.* #2—*The Color Purple.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple.* #2—*The Delta Force.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*TerrorVision.* #2—*F/X.* #3—*Knights of the City.* #4—*Wildcats.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*The Delta Force.* #2—*The Color Purple.* #3—*Wildcats.* #4—*TerrorVision.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*F/X.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Feb. 20: *Power.* Beg. Feb. 21: *The Hitcher.* #2—*Iron Eagle.* #3—*Youngblood.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Feb. 20: *Rocky IV.* #2—Program unavailable.

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Feb. 20: *Rocky IV.* Beg. Feb. 21: *Out of Africa.* #2—Thru Feb. 20: *White Nights.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Down and Out in Beverly Hills.* #2—*Quicksilver.* #3—*Murphy's Romance; TerrorVision.* #4—*Wildcats.* #5—*The Delta Force.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Quicksilver.* #2—Thru Feb. 20: *Murphy's Romance.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Wildcats.* #2—*The Color Purple.* #3—*The Delta Force.* #4—Tent.: *TerrorVision.* #5—*Knights of the City.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*The Delta Force; Death Wish 3.* #2—Thru Feb. 20: *TerrorVision; Creature.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Quicksilver.* #2—*The Delta Force.* #3—*Wildcats.* #4—*F/X.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Wildcats.* #2—*Youngblood.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Color Purple.* #2—*Out of Africa.* #3—*The Delta Force.* #4—*Quicksilver.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*F/X.* #4—*Twice in a Lifetime.* #5—*Kiss of the Spider Woman.* #6—*Out of Africa.* #7—*Power.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Knights of the City.* #2—*Youngblood.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Youngblood; 101 Dalmatians.* #2—*Knights of the City.* #3—*Quicksilver.* #4—*Down and Out in Beverly Hills.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Youngblood.* #2—*The Color Purple.* #3—*Quicksilver.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Feb. 20: *Knights of the City.* Beg. Feb. 21: *The Hitcher.* #2—*Wildcats.* #3—*The Delta Force.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*F/X.* #2—*Down and Out in Beverly Hills.* #3—*TerrorVision.* #4—*Murphy's Romance.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Murphy's Romance.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Trip to Bountiful; 101 Dalmatians.* #2—*White Nights.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*La Cage aux Folles 3—The Wedding.* #2—*TerrorVision.* #3—*Down and Out in Beverly Hills.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—*Quicksilver.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Delta Force.* #2—*F/X.* #3—*Wildcats.* #4—*Murphy's Romance.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*Murphy's Romance.* #4—*F/X.* #5—*The Color Purple.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*La Cage aux Folles 3—The Wedding.* #2—Thru Feb. 20: *The Trip to Bountiful.* Beg. Feb. 21: *The Hitcher.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Quicksilver.* #2—Thru Feb. 20: *Rocky IV.* #3—*F/X.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Wildcats.* #2—*Knights of the City.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Color Purple.* #2—*The Delta Force.* #3—Program unavailable.

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Feb. 20: *A Chorus Line.* Beg. Feb. 21 (tent.): *The Trip to Bountiful.* #2—Thru Feb. 20: *White Nights.* Beg. Feb. 21 (tent.): *The Jewel of the Nile.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*The Delta Force.* #2—*Wildcats.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. Program unavailable.

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Quicksilver.* #2—*The Delta Force.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Murphy's Romance.* #2—*The Delta Force.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Quicksilver.* #2—*The Delta Force.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—356-3800. #1—*The Delta Force.* #2—*Down and Out in Beverly Hills.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Feb. 20: *Murphy's Romance.* #2—*Quicksilver.*

402. NEW DORP—LANE—351-2110. Thru Feb. 20: *Youngblood.*

403. NEW DORP—RAE—979-0444. #1—*F/X.* #2—*Wildcats.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Out of Africa.* #2—*The Delta Force.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—*Wildcats.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Quicksilver.* #2—*F/X; 101 Dalmatians.*

503. BELLMORE—THE MOVIES—783-7200. Program unavailable.

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Murphy's Romance; 101 Dalmatians.* #2—*Down and Out in Beverly Hills.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Wildcats.* #2—*F/X.* #3—*The Color Purple.* #4—*Quicksilver.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*The Delta Force.* #2—*The Color Purple.* #3—*Out of Africa.* #4—Thru Feb. 20: *Youngblood.* Beg. Feb. 21: *The Hitcher.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Wildcats.* #2—*The Delta Force.* #3—*Down and Out in Beverly Hills.*

510. GREAT NECK—SQUIRE—466-2020. #1—*The Delta Force.* #2—*Wildcats.* #3—Thru Feb. 20: *Iron Eagle.* Beg. Feb. 21: *The Hitcher.*

511. HEWLETT—RKO—791-6768. Feb. 19–25: *Spies Like Us.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*F/X.* #2—*Down and Out in Beverly Hills.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*Quicksilver.* #4—*Youngblood.* #5—*Out of Africa.* #6—Program unavailable.

514. LAWRENCE—RKO—371-0203. #1—*Knights of the City.* #2—*Quicksilver.* #3—*Wildcats.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*White Nights.* #2—*Rocky IV.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Knights of the City.* #2—*Youngblood.* #3—*Out of Africa.* #4—*Iron Eagle.* #5—*TerrorVision.* #6—*The Delta Force.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Feb. 20: *Rocky IV.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*Down and Out in Beverly Hills.* #2—*The Delta Force.* #3—*F/X.* #4—Thru Feb. 20: *Murphy's Romance.* Beg. Feb. 21: *The Hitcher.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Trip to Bountiful.*

520. MALVERNE—TWIN—599-6966. #1—*White Nights.* #2—*Rocky IV; 101 Dalmatians.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Murphy's Romance.*

523. MASSAPEQUA—PEQUA—799-6464. *Wildcats.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*F/X.* #2—*Youngblood.* #3—*Down and Out in Beverly Hills.* #4—*The Color Purple.* #5—*Quicksilver.* #6—*The Delta Force.* #7—*Murphy's Romance.* #8—*TerrorVision.* #9—Thru Feb. 20: *Iron Eagle.* Beg. Feb. 21: *The Hitcher.*

525. MERRICK—TWIN—546-1270. #1—Thru Feb. 20: *The Jewel of the Nile.* #2—Program unavailable.

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Murphy's Romance.* #2—*F/X; 101 Dalmatians.*

527. OCEANSIDE—OCEANSIDE—536-7565. Program unavailable.

528. OLD BETHPAGE—CINE CAPRI—752-1610. *Murphy's Romance.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*F/X; 101 Dalmatians.* #2—*Quicksilver.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*The Delta Force.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*The Best of Times.* #2—*F/X; 101 Dalmatians.* #3—*Out of Africa.* #4—*White Nights.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Youngblood.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color Purple.* #2—*Out of Africa.*

535. ROSLYN—ROSLYN—621-8488. #1—Thru Feb. 20 (tent.): *Youngblood.* #2—*Ran.*

536. SYOSSET—SYOSSET—921-5810. #1—*La Cage aux Folles 3—The Wedding.* #2—Thru Feb. 20: *Twice in a Lifetime.* Beg. Feb. 21: *The Hitcher.* #3—*Wildcats.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru Feb. 20: *Iron Eagle.* Beg. Feb. 21: *The Hitcher.* #2—*The Jewel of the Nile.* #3—*Agnes of God; Jagged Edge.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*Rocky IV.* #2—*Quicksilver.* #3—*Down and Out in Beverly Hills.* #4—*The Delta Force.* #5—*F/X.* #6—*Out of Africa.* #7—*TerrorVision.* #8—*Knights of the City.* #9—*The Color Purple.* #10—*Youngblood; 101 Dalmatians.* #11—*Hannah and Her Sisters.* #12—*Wildcats.*

540. WANTAGH—RKO—781-6969. Feb. 19–25: *Spies Like Us.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*The Delta Force.* #2—*Wildcats.* #3—*Quicksilver.*

542. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—Program unavailable.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*F/X.* #2—Thru Feb. 20: *Murphy's Romance.* Beg. Feb. 21: *The Hitcher.* #3—*The Color Purple.*

601. BABYLON—RKO—669-0700. #1—*TerrorVision.* #2—*Quicksilver.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.* #3—*Youngblood.*

603. BAY SHORE—CINEMA—665-1722. *The Delta Force.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Wildcats.* #2—*Knights of the City.*

606. BRENTWOOD—BRENTWOOD—273-3900. *TerrorVision; 101 Dalmatians.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*TerrorVision.* #2—*Youngblood; 101 Dalmatians.* #3—*The Color Purple.* #4—*Wildcats.* #5—*Down and Out in Beverly Hills.* #6—*Iron Eagle.* #7—*Out of Africa.* #8—*The Jewel of the Nile.* #9—*F/X.* #10—*Knights of the City.* #11—*Quicksilver.* #12—*The Delta Force.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*Knights of the City.* #3—*Hannah and Her Sisters.* #4—*Youngblood.* #5—*F/X.* #6—*Murphy's Romance.* #7—*Down and Out in Beverly Hills.* #8—*Wildcats.* #9—*The Color Purple.* #10—*The Delta Force.*

610. COMMACK—RKO—499-4545. #1—*Quicksilver.* #2—*TerrorVision.*

611. CORAM—PINE—698-6442. #1—*Quicksilver.* #2—*The Delta Force.* #3—*Youngblood; 101 Dalmatians.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*The Delta Force.* #2—*Wildcats.* #3—*Quicksilver.* #4—*TerrorVision.* #5—*Down and Out in Beverly Hills.* #6—*The Color Purple.* #7—*F/X.* #8—Beg. Feb. 21: *The Hitcher.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—Thru Feb. 20: *F/X.* Beg. Feb. 21: *The Hitcher.* #4—*Wildcats.* #5—*Out of Africa.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru Feb. 20 (tent.): *Youngblood.* #2—Program unavailable.

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Feb. 20: *TerrorVision; 101 Dalmatians.* #2—Thru Feb. 20: *Youngblood.* Beg. Feb. 21: *F/X.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Wildcats.* #2—*The Color Purple.* #3—*The Delta Force.* #4—*Quicksilver.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Down and Out in Beverly Hills.*

620. ISLIP—ISLIP—581-5200. #1—Thru Feb. 20: *Out of Africa.* Beg. Feb. 21: *The Hitcher.* #2—*Murphy's Romance.* #3—*The Color Purple.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Down and Out in Beverly Hills.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Feb. 20: *Rocky IV.* Beg. Feb. 21: *White Nights.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Quicksilver.* #2—*The Color Purple.* #3—*The Delta Force.* #4—*Out of Africa.* #5—Thru Feb. 20: *Murphy's Romance.* Beg. Feb. 21: *The Hitcher.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Quicksilver.*

627. NORTHPORT—NORTHPORT—261-8600. *White Nights.*

628. OAKDALE—OAKDALE—589-8118. Thru Feb. 20: *Rocky IV; 101 Dalmatians.* Beg. Feb. 21: *White Nights.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Wildcats.* #2—*Murphy's Romance.* #3—*The Color Purple.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*Quicksilver.* #2—*The Delta Force.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Down and Out in Beverly Hills.* **OUTDOOR**—*TerrorVision; Troll.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Feb. 20: *F/X.* Beg. Feb. 21: *The Hitcher.* #2—*Agnes of God; Jagged Edge.*

633. PORT JEFFERSON—MINI EAST—928-6555. *The Trip to Bountiful.* **WEST**—*Wildcats.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Feb. 19–25: *Spies Like Us.*

635. RIVERHEAD—SUFFOLK—727-3133. *Knights of the City.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Feb. 20: *Paris, Texas.* Beg. Feb. 21: *Mixed Blood.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Youngblood.* #2—*F/X.* #3—*Quicksilver.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Feb. 20: *Rocky IV.* Beg. Feb. 21 (tent.): *The Jewel of the Nile.* #2—Thru Feb. 20: *White Nights.*

640. SMITHTOWN—SMITHTOWN—265-1551. *The Delta Force.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Quicksilver.* #2—Thru Feb. 20: *Murphy's Romance.* Beg. Feb. 21: *Out of Africa.* #3—*The Trip to Bountiful.*

642. STONY BROOK—LOEWS—751-2300. #1—*Wildcats.* #2—*Knights of the City.* #3—*F/X.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru Feb. 20: *Iron Eagle.* Beg. Feb. 21: *Out of Africa.* #2—Thru Feb. 20: *White Nights.* Beg. Feb. 21 (tent.): *The Jewel of the Nile.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Murphy's Romance.* #2—*Kiss of the Spider Woman.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *The Delta Force.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Wildcats.* #2—*The Color Purple.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Murphy's Romance.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*F/X.* #2—*Murphy's Romance.* #3—*Quicksilver.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Feb. 20: *Kiss of the Spider Woman.* Beg. Feb. 21: *The Hitcher.* #2—Thru Feb. 20: *Murphy's Romance.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Twice in a Lifetime.* #2—*Wildcats.* #3—*Quicksilver.* #4—*F/X.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Down and Out in Beverly Hills.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Wildcats.* #2—*The Delta Force.* #3—*Quicksilver.* #4—*Murphy's Romance.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Out of Africa.* #2—*Quicksilver.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Feb. 20: *White Nights.* Beg. Feb. 21 (tent.): *The Jewel of the Nile.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Down and Out in Beverly Hills.* #2—*Wildcats.*

#3—*F/X.* #4—*Quicksilver.* #5—Thru Feb. 20: *TerrorVision.* Beg. Feb. 21: *The Hitcher.* #6—*The Color Purple.* #7—*The Delta Force.*

711. NEW ROCHELLE—TOWN—632-4000. *Knights of the City.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Color Purple.* #2—*F/X.* #3—*Wildcats.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*The Delta Force.* #3—*Murphy's Romance.* #4—*Out of Africa.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*TerrorVision.* #4—*Wildcats.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Feb. 20: *Out of Africa.*

716. PLEASANTVILLE—ROME—769-0720. #1—Thru Feb. 20 (tent.): *Murphy's Romance.* #2—Program unavailable.

717. RYE—RYE RIDGE—939-8177. #1—Thru Feb. 20: *Youngblood.* #2—Thru Feb. 20: *Out of Africa.*

718. SCARSDALE—FINE ARTS—723-6699. *Ran.*

719. SCARSDALE—PLAZA—725-0078. Thru Feb. 20: *White Nights.* Beg. Feb. 21: *Rocky IV.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

721. WHITE PLAINS—UA CINEMA—946-2820. *The Delta Force.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Youngblood.* #4—*La Cage aux Folles 3—The Wedding.*

723. YONKERS—MOVIELAND—793-0002. #1—*Hannah and Her Sisters.* #2—*Wildcats.* #3—*The Jewel of the Nile.* #4—*Out of Africa.*

724. YONKERS—PARK HILL—969-4477. #1—*The Delta Force.* #2—*TerrorVision.* #3—*Knights of the City.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Quicksilver.* #2—Thru Feb. 20: *F/X.* Beg. Feb. 21: *Kiss of the Spider Woman.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Delta Force.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 20: *Iron Eagle.* Beg. Feb. 21: *The Hitcher.* #3—*Quicksilver.* #4—*The Color Purple.* #5—*Hannah and Her Sisters.*

755. NEW CITY—TOWN—634-5100. #1—*Youngblood.* #2—*Quicksilver.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Wildcats.* #2—*F/X.*

757. NYACK—CINEMA EAST—358-6631. *La Cage aux Folles 3—The Wedding.*

759. PEARL RIVER—CENTRAL—735-2530. *Down and Out in Beverly Hills.*

760. PEARL RIVER—PEARL RIVER—735-6500. *TerrorVision.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*F/X.* #2—*Murphy's Romance.*

763. STONY POINT—9 W CINEMA—942-0303. *Rocky IV.*

764. SUFFERN—LAFAYETTE—357-6030. *Youngblood; 101 Dalmatians.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Feb. 20: *Knights of the City.* Beg. Feb. 21: *The Hitcher.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—Thru Feb. 20 (tent.): *The Best of Times.*

801. DANBURY—CINE—743-2200. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*Quicksilver.*

802. DANBURY—CINEMA—748-2923. #1—*F/X.* #2—*Wildcats.*

803. DANBURY—PALACE—748-7496. #1—*The Delta Force.* #2—*Down and Out in Beverly Hills.* #3—Thru Feb. 20: *Knights of the City.* Beg. Feb. 21: *The Hitcher.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *Quicksilver.*

807. GREENWICH—CINEMA—869-6030. #1—*La Cage aux Folles 3—The Wedding.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*Hannah and Her Sisters.* #2—*Ran.* #3—*The Color Purple.*

810. NORWALK—CINEMA—838-4504. #1—Thru Feb. 20: *F/X.* Beg. Feb. 21: *The Hitcher.* #2—*Wildcats.*

811. NORWALK—NORWALK—866-9202. *Quicksilver.*

812. SOUTH NORWALK—SONO—866-9202. Feb. 18–20: *Sheer Madness; Repo Man.* Feb. 21–24: *Subway;* Feb. 22–23: Animation Festival: Salute to Tex Avery. Feb. 25–27: *Bring On the Night.*

813. SPRINGDALE—STATE—325-0250. *The Jewel of the Nile.*

814. STAMFORD—AVON—324-9205. #1—*Down and Out in Beverly Hills.* #2—*Quicksilver.*

815. STAMFORD—CINEMA—324-3100. #1—*The Delta Force.* #2—*F/X.* #3—Thru Feb. 20: *Youngblood.* Beg. Feb. 21: *The Hitcher.*

816. STAMFORD—PARK PLACE—323-1600. #1—*Knights of the City.* #2—*TerrorVision.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Wildcats.* #2—*Murphy's Romance.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*F/X.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Brazil.* #2—*The Color Purple.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Murphy's Romance.*

821. WILTON—CINEMA—762-5678. *Down and Out in Beverly Hills.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*The Color Purple.* #2—Thru Feb. 20: *Rocky IV.* Beg. Feb. 21: *The Hitcher.* #3—*Wildcats.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Knights of the City.* #2—*TerrorVision.* #3—*Eliminators.*

903. JERSEY CITY—STATE—653-5200. #1—*F/X.* #2—*Wildcats.* #3—*The Delta Force.* #4—*Quicksilver.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*F/X.* #2—*Knights of the City.* #3—*TerrorVision.* #4—*Youngblood.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Wildcats.* #2—*Quicksilver.* #3—*The Delta Force.* #4—*Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills.* #6—*The Color Purple.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Feb. 20: *Rocky IV.* Beg. Feb. 21: *The Jewel of the Nile.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Quicksilver.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*The Delta Force.* #2—*Wildcats.*

912. CEDAR GROVE—CINEMA 23—239-1462. *F/X.*

915. LIVINGSTON—COLONY—992-0800. *F/X.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Quicksilver.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—*The Delta Force.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*The Trip to Bountiful.* #2—*Down and Out in Beverly Hills.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*TerrorVision.* #2—*Knights of the City.* #3—*Youngblood.*

920. NUTLEY—FRANKLIN—667-1777. #1—*F/X.* #2—*The Delta Force.* #3—Thru Feb. 20: *Youngblood.* Beg. Feb. 21: *The Hitcher.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Murphy's Romance.* #2—*Quicksilver.* #3—*La Cage aux Folles 3—The Wedding.*

922. VERONA—VERONA—239-0880. *The Delta Force.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1 & #2—*Wildcats.* #3—*The Color Purple.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Feb. 20: *White Nights; 101 Dalmatians.*

931. CRANFORD—RKO—276-9120. #1—*The Delta Force.* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. *Murphy's Romance.*

933. LINDEN—TWIN—925-9787. #1—*The Delta Force.* #2—Thru Feb. 20: *Rocky IV.*

934. ROSELLE PARK—PARK—245-0358. *Rocky IV*

935. SUMMIT—STRAND—273-3900. *Down and Out in Beverly Hills.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*Wildcats.*

937. UNION—LOST PICTURE SHOW—964-4497. *Ran.*

938. UNION—RKO—686-4373. #1—*Quicksilver.* #2—*Knights of the City.*

939. WESTFIELD—RIALTO—232-1288. #1—*Iron Eagle.* #2—*Down and Out in Beverly Hills.* #3—*Murphy's Romance.*

940. WESTFIELD—TWIN—654-4720. #1—*F/X.* #2—*Youngblood; 101 Dalmatians.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Down and Out in Beverly Hills.*

951. CLOSTER—CLOSTER—768-8800. *The Delta Force; 101 Dalmatians.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Delta Force.* #2—*Knights of the City.* #3—*The Color Purple.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Youngblood.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Quicksilver.* #2—Thru Feb. 20: *Agnes of God; Jagged Edge; 101 Dalmatians.*

955. FAIRVIEW—TWIN—941-2424. #1—*TerrorVision.* #2—*F/X.*

956. FORT LEE—LINWOOD—944-6900. #1—*Wildcats.* #2—*Down and Out in Beverly Hills.*

957. FORT LEE—SHARON—224-0202. *Quicksilver.*

958. OAKLAND—TWIN—337-4478. #1—*Quicksilver.* #2—*Wildcats.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Feb. 20 (tent.): *White Nights.* #2—Program unavailable.

960. PARAMUS—CINEMA 35—845-5070. *Quicksilver.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *La Cage aux Folles 3—The Wedding.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Hannah and Her Sisters.* #2—*Ran.* #3—*The Jewel of the Nile.* #4—*Iron Eagle.* #5—*The Delta Force.* #6—*Down and Out in Beverly Hills.* #7—*The Color Purple.* #8—*Murphy's Romance.* #9—*Out of Africa.* #10—*Wildcats.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Knights of the City.* #2—*Youngblood; TerrorVision.* #3—*F/X.*

965. RAMSEY—CINEMA—825-2090. *Down and Out in Beverly Hills.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Feb. 20: *Rocky IV.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Down and Out in Beverly Hills.* #2—*The Delta Force.* #3—*Knights of the City.* #4—*The Jewel of the Nile.*

969. RIDGEWOOD—ROSEBUD—670-9183. Feb. 17–20: *Algiers.* Feb. 21–23: *Funny Face.* Feb. 24–27: *Of Human Bondage* (1934).

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Feb. 20: *White Nights.* #2—Program unavailable.

971. TEANECK—MOVIE CITY—836-3334. #1—*Kiss of the Spider Woman.* #2—*Quicksilver.* #3—*Rocky IV; 101 Dalmatians.*

972. TENAFLY—BERGEN—567-0004. Thru Feb. 20: *White Nights.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Murphy's Romance.* #2—*Wildcats.* #3—*The Delta Force.* #4—*F/X.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but Gilliam, like so many fantasists, has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard collaborated on the screenplay. (Jan. 27, 1986) PG-13. **25, 62, 80, 819**

LA CAGE AUX FOLLES 3—THE WEDDING—(1 hr. 30 min., '85) In French, Eng. subtitles. The further comic adventures of Renato and Albin (Ugo Tognazzi and Michel Serrault), the gay couple of Jean Poiret's popular play. This time around, Albin must marry and have a son in order to inherit a fortune. With Benny Luke, Stéphane Audran, and Michel Galabru. Dir. Georges Lautner. PG-13. **11, 49, 60, 207, 312, 317, 536, 722, 757, 807, 921, 962**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 56, 68, 85, 108, 112, 114, 201, 204, 208, 209, 210, 212, 214, 219, 302, 304, 307, 313, 316, 316, 320, 405, 506, 507, 513, 521, 524, 534, 539, 600, 607, 609, 612, 613, 618, 620, 624, 629, 700, 710, 712, 714, 720, 722, 754, 801, 808, 818, 819, 900, 901, 905, 923, 936, 952, 963**

THE CRAZY FAMILY—(1 hr. 46 min., '84) In Japanese, Eng. subtitles. All hell breaks loose when a perversely eccentric Tokyo family moves into their suburban dream house. With Katsuya Kobayashi, Mitsuko Baisho, Yoshiki Arizono, Yuki Kudo, and Hitoshi Ueki. Screenplay by Yoshinori Kobayashi, Fumio Kohnami, and Sogo Ishii; story by Kobayashi. Dir. Ishii. **81**

THE DELTA FORCE—(2 hr. 9 min., '86) Chuck Norris and Lee Marvin star as leaders of the government's elite anti-terrorist squadron, out to rescue the hostages of a hijacking. With Martin Balsam, Joey Bishop, Lainie Kazan, George Kennedy, Hanna Schygulla, Robert Vaughn, and Shelley Winters. Written by James Bruner and Menahem Golan. Dir. Golan. R. **3, 25, 40, 44, 66, 88, 89, 100, 102, 103, 104, 105, 106, 107, 110, 114, 200, 204, 206, 208, 210, 212, 217, 219, 220, 300, 302, 308, 315, 320, 322, 326, 327, 328, 400, 404, 507, 508, 510, 516, 518, 524, 531, 539, 541, 603, 607, 609, 611, 612, 618, 624, 630, 640, 645, 707, 710, 713, 721, 724, 753, 803, 815, 903, 905, 911, 917, 920, 922, 931, 933, 951, 952, 963, 968, 974**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 24, 43, 55, 104, 106, 113, 114, 200, 202, 207, 208, 217, 304, 306, 309, 312, 316, 400, 505, 508, 512, 518, 521, 524, 531, 539, 602, 607, 609, 612, 613, 619, 621, 631, 706, 710, 714, 720, 722, 754, 759, 803, 805, 814, 821, 901, 905, 918, 935, 939, 950, 956, 963, 965, 968**

F/X—(1 hr. 48 min., '86) A movie-special-effects expert, working for the government, stages a fake assassination that turns out to be real. With Bryan Brown, Brian Dennehy, Diane Venora, and Cliff De Young. Written by Robert T. Megginson and Gregory Fleeman. Dir. Robert Mandel. R. **25, 40, 60, 65, 85, 88, 100, 106, 113, 114, 200, 202, 206, 211, 213, 300, 304, 309, 315, 316, 318, 403, 500, 506, 512, 518, 524, 526, 529, 532, 539, 600, 607, 609, 612, 613, 615, 632, 637, 642, 702, 705, 710, 712, 725, 756, 762, 802, 810, 815, 818, 903, 904, 912, 915, 920, 940, 955, 964, 974**

FRENCH LESSON—(1 hr. 30 min., '86) The comic adventures of a young British woman studying at the Sorbonne in Paris during the early sixties. With Jane Snowden, Alexandre Sterling, Diana Blackburn, and Oystein Wiik. Brian Gilbert adapted an original screenplay by Posy Simmonds. Dir. Gilbert. PG. **47**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

THE GOODBYE PEOPLE—(1 hr. 45 min., '83) In Coney Island, a 73-year-old man decides to reopen his beachfront hot-dog stand, which has been closed for 22 years. With Judd Hirsch, Martin Balsam, Pamela Reed, Ron Silver, Gene Saks, Michael Tucker, and Sammy Smith. Written and directed by Herb Gardner. PG. **63**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—long-lasting marriage, adultery, cohabitation, casual pickup, terrible date, good date. The real matter of the movie, however, animating everything else, is the search for what is good in life, what is solid and genuine. For the first time in Woody's movies, there is the possibility, even the likelihood, of happiness. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her messed-up younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Dianne Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find some meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is there in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the girls' warring parents. Music by Bach, Cole Porter, and Harry James. (Feb. 10, 1986) PG-13. **23, 61, 85, 200, 537, 539, 609, 723, 754, 808, 819, 905, 963**

THE HITCHER—(1 hr. 37 min., '86) A young man driving cross-country picks up a mysterious hitchhiker: a thriller. With Rutger Hauer, C. Thomas Howell, Jeffrey DeMunn, and Jennifer Jason Leigh. Written by Eric Red. Dir. Robert Harmon. R. **30, 84, 88, 89, 200, 206, 214, 308, 317, 507, 510, 518, 524, 536, 538, 600, 612, 613, 620, 624, 632, 703, 710, 754, 765, 803, 810, 815, 900, 920**

HUEY LONG—(1 hr. 30 min., '85) A documentary portrait of controversial Louisiana politician Huey Long, including interviews with Robert Penn Warren (author of the novel *All the King's Men*), Russell Long, and Arthur Schlesinger Jr. Dir. Ken Burns. **4**

IRON EAGLE—(1 hr. 56 min., '86) An American teenager and a retired U.S. Air Force colonel commandeer an F-16 fighter to rescue the boy's father from the hands of foreign terrorists. With Louis Gossett Jr., Jason Gedrick, David Suchet, Tim Thomerson, Larry B. Scott, and Caroline Lagerfelt. Written by Kevin Elders and Sidney J. Furie. Dir. Furie. PG-13. **30, 112, 114, 214, 510, 516, 524, 538, 607, 643, 754, 939, 963**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **33, 101, 321, 525, 538, 607, 611, 639, 643, 709, 713, 723, 813, 907, 963, 968**

KAOS—(3 hr. 8 min., '84) In Italian, Eng. subtitles. Reviewed in this issue. R. **81**

THE KINDERGARTEN—(2 hr. 23 min., '83) In Russian, Eng. subtitles. The first feature film by Soviet poet Yevgeny Yevtushenko, a semi-autobiographical story following the adventures of a young boy wandering through Russia during World War II. With Klaus Maria Brandauer, Sergej Gusak, Svalna Evstratova, Galina Stachanova, and Sergej Bobrovskiy. Written and directed by Yevtushenko. **1**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **11, 30, 53, 88, 304, 644, 703, 725, 971**

KNIGHTS OF THE CITY—(1 hr. 27 min., '86) To escape the dead-end life of the streets, an inner-city gang tries to find success as rock musicians. With Leon Isaac Kennedy, Nicholas Campbell, the Fat Boys, and Smokey Robinson. Screenplay by Kennedy. Dir. Dominic Orlando. R. **32, 67, 88, 100, 101, 109, 110, 114, 201, 203, 206, 211, 219, 305, 306, 308, 319, 514, 516, 539, 604, 607, 609, 635, 642, 711, 724, 765, 765, 816, 902, 904, 919, 938, 952, 964, 968**

LADY JANE—(2 hr. 22 min., '86) The somberly magnificent physical details of Renaissance England, as photographed by Douglas Slocombe, are the best things in this obvious and leaden account of the martyrdom of Lady Jane Grey. A pawn of her unscrupulous elders, the teenage Jane was placed on the throne in 1553 in order to keep the rightful heir, the Catholic Mary Tudor, from returning England to the Church in the wake of Henry VIII's war on Rome. When the populace sided with Mary, Jane, a devout Protestant, lost the throne (after nine days) and, eventually, her head. Screenwriter David Edgar has emphasized the contrast between youth and age. Jane is a scholarly, intelligent, and idealistic girl; her teenage husband, a tavern lout when they meet, marries her and becomes . . . scholarly, intelligent, and idealistic. Their parents, on the other hand, are greedy and sophisticated monsters. The movie becomes a mid-sixties ode to first love, with slender, youthful bodies silhouetted in the firelight. Only dialogue by Shakespeare could have made it better; only Franco Zeffirelli could have made it worse. With Helena Bonham Carter and Cary Elwes as the young lovers, and John Wood as the chief Protestant conspirator. Conventionally directed by Trevor Nunn. (Feb. 17, 1986) PG. **62**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **20, 36, 55, 200, 204, 217, 218, 309, 310, 315, 316, 327, 401, 505, 513, 518, 521, 524, 526, 528, 600, 609, 620, 624, 629, 641, 644, 701, 702, 703, 707, 713, 716, 762, 801, 817, 818, 820, 921, 932, 939, 963, 974**

9½ WEEKS—(1 hr. 53 min., '86) A drama about an obsessive, all-consuming romance, starring Mickey Rourke and Kim Basinger. Screenplay by Patricia Knop, Zalman King, and Sarah Kernochan. Dir. Adrian Lyne. R. **85**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 31, 64, 85, 114, 213, 216, 302, 304, 310, 314, 404, 507, 513, 516, 532, 534, 539, 602, 607, 609, 613, 620, 624, 641, 643, 708, 713, 715, 717, 723, 761, 800, 804, 805, 807, 819, 917, 918, 931, 952, 963, 973**

PARTING GLANCES—(1 hr. 30 min., '86) Twenty-four hours in the lives of a gay Manhattan couple and their friends: a comedy. Richard Ganoung, John Bolger, and Steve Buscemi. Written and directed by Bill Sherwood. **84**

POWER—(1 hr. 51 min., '86) Richard Gere, as ace media consultant Pete St. John, races from coast to coast in a private plane and tells an assortment of political candidates what to do. Openmouthed with awe, not one of the candidates says, "Screw you" or "Hey! I *like* my stockings down around my ankles!" They are pie-faced idiots—puppets. The media consultant is the real power in American politics. We may find ourselves enjoying this high-speed, high-testosterone fantasy—"American Gigolo Goes to Washington"—when director Sidney Lumet and writer David Himmelstein pull us up short. This fellow St. John, he's *undermining the American political system.* In brief, the movie is schizoid, first turning us on with a glamorous image, and then telling us we must despise it. *Power* is too streamlined and chic—too much a slick media product itself—to be taken seriously. But most of the movie is shallow fun. The large cast includes Gene Hackman, Julie Christie, E. G. Marshall, Beatrice Straight, Kate Capshaw, Denzel Washington, Fritz Weaver, and J. T. Walsh. (Feb. 17, 1986) R. **5, 33, 50, 214, 304**

QUICKSILVER—(1 hr. 46 min., '86) Kevin Bacon stars as an options trader who, when his investments are wiped out, starts his life over as a bicycle messenger. With Jami Gertz and Paul Rodriguez. Written and directed by Tom Donnelly. PG. **20, 22, 37, 54, 85, 103, 110, 112, 114, 200, 206, 217, 218, 300, 302, 306, 307, 313, 318, 326, 328, 401, 500, 506, 513, 514, 524, 529, 539, 541, 601, 607, 610, 611, 612, 618, 624, 626, 630, 637, 641, 702, 705, 707, 708, 710, 725, 754, 755, 801, 806, 811, 814, 903, 905, 910, 916, 921, 938, 954, 957, 958, 960, 971**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **51, 535, 718, 808, 937, 963**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. See it if you're up for a neo–Cold War cartoon. (Dec. 9, 1985) PG. **35, 109, 111, 114, 215, 216, 318, 515, 517, 520, 539, 623, 628, 639, 719, 763, 900, 907, 933, 934, 967, 971**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude *Lanzmann spent ten years putting together this extraordinary* work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

STRAIGHT THROUGH THE HEART—(1 hr. 31 min., '84) In German, Eng. subtitles. Reviewed in this issue. **4**

STRIPPER—(1 hr. 30 min., '86) A documentary exploring the on- and offstage lives of female strippers, focusing on the First Annual Strippers' Convention of 1983, a competitive event in Las Vegas that drew 300 women. Dir. Jerome Gary. R. **1**

★ **SUGARBABY**—(1 hr. 26 min., '84) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome young subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp) acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) **11,** New Community Cinema (See **Museums, Societies, Etc.**)

TERROR VISION—(1 hr. 23 min., '86) A suburban family's satellite receiving dish intercepts an energy beam from the monstrous aliens of the planet Pluton. With Diane Franklin, Gerrit Graham, Mary Woronov, Chad Allen, Jonathan Gries, Jennifer Richards, Alejandro Rey, and Bert Remsen. Written and directed by Ted Nicolaou. R. **32, 67, 89, 110, 112, 114, 201, 203, 206, 211, 212, 217, 219, 220, 309, 312, 516, 524, 539, 601, 606, 607, 610, 612, 615, 631, 710, 714, 724, 760, 816, 902, 904, 919, 955, 964**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57, 209, 311, 317, 321, 519, 542, 633, 641, 918**

TURTLE DIARY—(1 hr. 37 min., '85) Reviewed in this issue. PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up,* and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) Arriving at autumn-leaves Oscars time, this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is a steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. Dir. Bud Yorkin. (Nov. 4, 1985) R. **33, 200, 304, 536, 705**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his round-faced, six-year-old son. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving,* Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **34, 84, 216, 311, 321, 515, 520, 532, 623, 627, 628, 639, 643, 709, 719, 930, 959, 970, 972**

WILDCATS—(1 hr. 47 min., '86) A comedy starring Goldie Hawn as a high-school teacher who becomes the coach for an extraordinarily rowdy football team. With James Keach, Swoosie Kurtz, Nipsey Russell, Bruce McGill, and M. Emmet Walsh. Written by Ezra Sacks. Dir. Michael Ritchie. R. **21, 37, 54, 68, 85, 106, 108, 113, 114, 201, 204, 206, 211, 212, 217, 219, 300, 301, 308, 315, 319, 322, 403, 405, 506, 508, 510, 514, 523, 536, 539, 541, 604, 607, 609, 612, 613, 618, 629, 633, 642, 700, 705, 707, 710, 712, 714, 723, 756, 802, 810, 817, 900, 903, 905, 911, 923, 936, 956, 958, 963, 974**

YOUNGBLOOD—(1 hr. 50 min., '86) Rob Lowe stars as a talented young skater who leaves home for a career in ice hockey, a violent, demanding sport. With Cynthia Gibb, Ed Lauter, and Patrick Swayze. Screenplay by Peter Markle; story by Markle and John Whitman. Dir. Markle. R. **36, 109, 114, 201, 203, 214, 301, 305, 306, 307, 402, 507, 513, 516, 524, 533, 535, 539, 602, 607, 609, 611, 614, 615, 637, 717, 722, 755, 764, 815, 904, 919, 920, 940, 953, 964**

REVIVALS

BANANAS—(1 hr. 22 min., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in a Cuban-style revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. **86**

CABIN IN THE SKY—(1 hr. 39 min., '43) A silly story about churchgoing versus hell-raising folk, this all-black musical is one of the rare showcases for the tragically wasted talents of black performers. Eddie "Rochester" Anderson is an engagingly comic ne'er-do-well, and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in numbers such as "Happiness Is Just a Thing Called Joe." The marvelous score also includes "Honey in the Honeycomb" and, in a show-stopping number, the dazzling Bubbles (John William Sublett) doing his specialty, "Shine." Dir. Vincente Minnelli. **86**

DIARY OF A COUNTRY PRIEST—(2 hr., '50) In French, Eng. subtitles. A masterpiece. A young French priest, ill and dying, struggles to maintain his faith. Even completely unreligious people have been known to be deeply moved by this film. From the Georges Bernanos novel. Dir. Robert Bresson. **2**

THE FOUNTAINHEAD—(1 hr. 54 min., '49) Lurid, hilarious version of Ayn Rand's "classic" novel about an egocentric architect (Gary Cooper) and the woman who loves him (Patricia Neal). At one point, Neal, on her knees, grabs Cooper's muscular forearms and says something like, "I want to feel your strength!" Dir. King Vidor. **86**

THE GARDEN OF THE FINZI-CONTINIS—(1 hr. 35 min., '70) In Italian, Eng. subtitles. A beautiful, mournful, and elegiac portrait of wealthy Italian Jews who imagine themselves protected from Mussolini's persecution during the war. This way of life is gone forever—and the movie makes you feel the loss. Adapted from a novel by Giorgio Bassani. With Dominique Sanda, Helmut Berger, and Lino Capolicchio. Dir. Vittorio De Sica. **9**

THE LADY VANISHES (1938)—(1 hr. 37 min.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride, and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. **86**

THE LITTLE FOXES—(1 hr. 56 min., '41) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **83**

THE MYSTERY OF PICASSO—(1 hr. 18 min., '55) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, this film has been out of general release for 25 years. The works depicted were created especially for the film by Picasso, and, according to a prior arrangement, destroyed upon its completion. PG. **1**

REBECCA—(2 hr. 10 min., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **8**

REDS—(3 hr. 19 min., '81) Warren Beatty's marvelous celebration of early-twentieth-century American radicalism. Beatty is journalist-adventurer John Reed, who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the "free-thinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. With powerful performances by Jack Nicholson, Maureen Stapleton, and Gene Hackman, and testimony from real-life survivors of the period. Dir. Beatty. **87**

THE SPIRAL STAIRCASE—(1 hr. 23 min., '46) A tense and thrilling murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver, and Elsa Lanchester. Dir. Robert Siodmak. **8**

THAT NIGHT IN RIO—(1 hr. 30 min., '41) Madness rampant, with Alice Faye, Don Ameche in two roles, and Carmen Miranda in what seems like about 116. More tedious than funny—the sluggish pacing and lack of style don't help—but some camp humor, as in Ameche trying to be suave while singing something called "Chica Chica Boom Chic." Dir. Irving Cummings. **8**

THE 39 STEPS (1935)—(1 hr. 21 min.) The first and still by far the best version, loosely adapted by Alfred Hitchcock from John Buchan's novel. A witty, wry, romantic, exquisitely-paced suspense story, with superb performances by Robert Donat and Madeleine Carroll. **86**

THIS IS SPINAL TAP—(1 hr. 22 min., '84) Hilarious mock-documentary about the American tour of a stupefyingly bad imaginary rock band, Spinal Tap, comprised of four of the most banal poseurs ever to come out of England. Wickedly funny about the clichés of rock and pseudo-authentic documentary style. Written and performed by Rob Reiner, Christopher Guest, Michael McKean, and Harry Shearer. Dir. Reiner. **9**

THEATER LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Tuesday, February 24

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy drama by George Furth set in Chicago a few years after World War II. It's about two parents who have two teen-age sons, one about to get married, the other who wants an acting career; directed by Norman Rene. Previews start 2/24 prior to a 3/20 opening. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m. $15 to $25; Fri. at 8 p.m., Sat. at 2 and 8 p.m., $20 to $35. **Longacre,** 220 W. 48th St. (239-6200). 2 hr. 10 min.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30–$37.50; Fri. and Sat. at 8 p.m., $32.50–$40; Wed. at 2 p.m., $27.50–$35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, George Merritt, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Lisa Waltz, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; all seats $30, except Sat. night which is $33. **Circle in the Square Theater,** 1633 Broadway (239-6200). 2 hr. 25 min. All major credit cards.

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kills his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $37.50; Wed. and Sat. at 2 p.m., $25 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 and $36, Sat. at 2 p.m., Sun. at 3, $27.50 and $32.50, Wed. at 2 p.m., $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

LILLIAN—Zoe Caldwell in a one-woman show by William Luce, based on Lillian Hellman's three books, *Scoundrel Time, An Unfinished Woman,* and *Pentimento,* directed by Robert Whitehead. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., $17.50 to $27.50, Sat at 2 p.m., Sun. at 3 p.m., $22.50 to $32.50; thru 2/23. **Ethel Barrymore Theatre**, 243 West 47th Street (239-6200). 2 hr. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks. Featured in the cast are Debra Mooney, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30; thru 2/23. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PATTI LA BELLE ON BROADWAY—One-woman show by a leading exponent of soul music. Tues. thru Thurs. at 8 p.m., Sun. at 3 and 7 p.m., $30 to $35; Fri. and Sat. at 8 p.m., $35 to $40; thru 3/9. **Minskoff Theatre,** 200 West 45th Street (896-0550). 2 hr. 30 min. All major credit cards. **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., Fri. at 7 and 10 p.m., $17.50 to $37.50; Sat. at 2 p.m., $17.50 to $35; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed the success of this Broadway presentation. Tues.–Thurs. at 8, $27.50–$37.50; Sun. at 3 & 7:30, $27.50–$37.50; Fri. & Sat. at 8 p.m., $30–$42.50; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 237 West 51st Street (757-7064). 2 hr. 15 min. All major credit cards.

UPTOWN . . . IT'S HOT!—A musical celebrating 50 years of black music, starring Maurice Hines, who also serves as director and choreographer. There's a cast of 26 performers, including Marion Ramsey, Jeffrey V. Thompson, Lawrence Hamilton, Tommi Johnson, and Alisa Gyse, assisted by a twenty-piece orchestra. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $40; Fri. and Sat. at 8 p.m., $30 to $45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). 2 hr. All major credit cards.

OFF BROADWAY

ANOTHER PARADISE—Donna Spector's play about a mother and daughter's struggle with desire and fantasy; directed by Licia Colombi. Featured in the cast are Mick Weber, Cass Morgan, Tom Ligon, Arleigh Richards, and Meg Van Zyl. $20 to $24. **Players Theatre,** 115 MacDougal Street (354-5076).

BLACK GIRL—J. E. Franklin's play about four generations of women living in a small town in Texas; directed by Glenda Dickerson. Featured in the cast are Yvonne Warden, Terry Alexander, Myra Taylor, Angela Bessett, Kimberly Russell, Ann Marie Cavener, Herbert Newsome, Shawn Judge, Arthur French, and Ernesting Jackson. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16; thru 3/9. **The Second Stage,** Broadway at 76th Street (307-7171).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10–$14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, and James Gleason. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at Nineteenth Street (533-8834).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $20 to $24. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Howard Sherman, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18–$29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, and Shearman, and directed by Ron House. Tues. thru Fri. at 8 p.m., Sat. at 2 and 10 p.m.; Sun. at 3 and 7:30 p.m.; $16 to $25. **Village Gate,** 160 Bleecker St. (475-5120).

HALALA—Thulie Dumakude stars in a South African musical directed and written by Welcome Msomi. A company of eight explores the energy and strength it takes to combat apartheid. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

HAMLET—Shakespeare's tragedy, starring Kevin Kline; directed by Liviu Ciule; with Harriett Harris, Harris Yulin, Priscilla Smith. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$25; from 2/18. **Public,** 425 Lafayette St. (598-7150). **IRLS**

HIGH TIME—Tony Lo Bianco stars in Steven Braunstein's play about an obsessed entertainer's rise to the top. Featured in the cast are Brent Collins and Melinda Keel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $16 to $18; 3/5 thru 30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, Aidan Quinn, Harvey Keitel, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m., $25 to $35. **Promenade Theatre,** 76th Street and Broadway (580-1313).

LITTLE FOOTSTEPS—Ted Tally's play about a couple whose marriage is threatened by the impending birth of their first child; directed by Gary Pearle; with Tom Toner, Anne Lange, Jo Henderson, Mark Blum. Tues. thru Fri. at 8; Sat. at 3 & 8, $19–$22; thru 3/8. **Playwrights Horizon,** 416 W. 42nd St. (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 & 8 p.m.; Sun. at 2 & 5; $20–$25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $25; from 2/28. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

ROOM SERVICE—A revival of the '30s comedy by John Murray and Allen Boretz, starring Mark Hamill as a penniless theatrical producer trying to get a show produced and prevent his cast from being evicted from the hotel they're occupying; directed by Alan Arkin. Featuring Keith Reddin, Eugene Troobnick, Andrew Bloch, Barbara Dana, Ann McDonough, Lonny Price, Pierre Epstein, Tim Jerome, Kurt Knudson, and MacIntyre Dixon. Tues.–Sat. at 8, Wed., Sat. & Sun. at 2 p.m.; $18 to $27; thru 3/16. **Roundabout Theatre,** 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's comedy, set in early days of the Kennedy presidency; directed by Les Waters. Featured in the cast are John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Dennis Botsikaris. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m; $20 to $25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150) **IRLS**

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, and Louise Edeiken. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $16 to $18. **St. Stephen's,** 122 West 69th Street (944-9300).

THE SECOND MAN—Daniel Gerroll stars in a revival of the S. N. Behrman comedy about a luxury-loving novelist involved with two women, one right, the other far more physically attractive, and younger. With Valerie Von Volz, Jane Fleiss, Ivar Brogger; directed by Tom Gruenewald. Wed.–Sat. at 8, Sat. & Sun. at 3, Sun. at 7; $13–$15. **Hudson Guild,** 441 West 26th Street (760-9810).

TARTUFFE—Moliere's witty comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhtsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $12 to $15; thru 6/1. **Theater in Action,** 46 Walker Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20 to $22.50. **Provincetown Theater,** 133 Macdougal Street (477-5048).

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES—Musical revue by a collaboration of over 30 writers dealing with the challenge divorce presents to children and their parents. Sat. at 1 p.m., Sun. at 12:30 p.m.; $9 to $12; thru 3/2. **Promenade Theatre,** Broadway at 76th Street (595-7500).

THEATER COMPANIES

AMAS REPERTORY THEATRE—An updated version of *La Belle Helene,* the Offenbach operetta, with book and direction by John Fearnley. Set in ancient Greece, the musical takes a lighthearted look at "the face that launched a thousand ships." Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; thru 3/9. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Albert Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land,* about an Amish colony in Canada facing internal upheavals during World War I. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m., Sun. at 3 p.m.;

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$22.50 to $25; thru 4/20. Call theatre for specifics. **The Triplex Theatre** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE— A revival of Somerset Maugham's *The Constant Wife,* about the sexual double standard of the 20's; directed by Howard Rossen. Tues. thru Sun. at 8 p.m., Sat. and& Sun. at 2:30 p.m.; thru 3/2. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: From Left Field, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

INTAR HISPANIC AMERICAN ARTS CENTER—Mario Vargas Llosa's *La Chunga,* in English, directed by Max Ferra, is set in northern Peru and takes place inside a run-down bar on the outskirts of a town. With Sheila Dabney (in the title role), Maritza Rivera, Shawn Elliot, Raul Aranas. Wed.–Sun. at 8, Sat. & Sun. at 3; $12; thru 3/9. **INTAR,** 420 W. 42nd St. (279-4200).

IRISH ARTS CENTER—Frank and Malachy McCourt's *A Couple of Blaguards,* starring the authors, and Susie Burke's *Cauldron,* directed by Isaiah Sheffer; in repertory; Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $15; thru 3/2. **Irish Arts Theatre,** 553 West 51st Street (757-3318).

IRONDALE ENSEMBLE—*Galileo,* a cabaret-style approach to the epic theater work by Bertolt Brecht, and Alfred Jarry's *Ubu Roi,* in alternating repertory; directed by Jim Niesen and Annie B. Parson. 2/21 thru 3/9; $8 to $10; Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. Call theatre for specifics. **The Secret Theater,** 43 West 13th Street (666-7856).

JEWISH REPERTORY THEATRE—A revival of Irwin Shaw's *I, Shaw* and William Kramer's *Sailor off the Bremen,* both of whichwhich involve the early career of the novelist/playwright, and deals with a group of youngsters in the 1940s. Featured in the cast are Scott Miller, Angela Workman, Neala Spano, Tracey Thorne, Catherine Natale, Rob Morrow, and Richard Gleason. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $15–$18. **Theatre,** 344 East 14th Street (505-2667).

LA MAMA, ETC—John Jesurun's theatre piece, *Deep Sleep.* Wed.–Sun. at 7:30; $10–$15. Leon Shapiro's *The Yellow House,* based on the images of Van Gogh. With Judson Camp, Lena Nicholas, Christobal Carambo, Laura Austin, Olek Krupa. Wed.–Sun. at 9; $8. **La Mama, ETC,** 74A E. 4th St. (475-7710).

LAKOTA THEATRE COMPANY—Anton Chekhov's classic, *Three Sisters,* about the disintegration of an aristocratic family; directed by Madeline Barchevska. With Mark Anthony Taylor, Anne Carney, Anne Marie Offer, Gerry Bernardi, Mark Ethan, Marie Irwin, Jeanette Srubar, Beth Swartz, Geoffrey Miller. 2/21, 22, 27, 28, 3/1, 7, 8, 13, 14, 15 at 8, 2/23, 3/9 at 3; $6. **Clyde Vinson Studio,** 612 8th Ave. (944-1175).

LINCOLN CENTER THEATER COMPANY—On 2/20, a revival of John Guare's comedy, *The House of Blue Leaves* begins, directed by Jerry Zaks. Featured in the cast are Stockard Channing, Julie Hagerty, Swoosie Kurtz, Ann Talman, Ben Stiller, John Mahoney, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25. **Mitzi Newhouse Theatre,** 150 West 65th Street (239-6200). **IRLS**

MIRROR REPERTORY THEATRE—W. Somerset Maugham's comedy of manners *The Circle,* directed by Stephen Porter, and starring Geraldine Page; with W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, François de la Giroday, Ann Hillary. **Saint Peter's Church,** 619 Lexington Avenue (223-6440).

MANHATTAN ENSEMBLE—Shakespeare's *The Winter's Tale* in repertory with Arthur Schnitzler's *La Ronde.* thru 3/2; $6; call theater for specifics. **Our Studios,** 147 West 24th Street, 2nd floor (245-3903).

MANHATTAN THEATRE CLUB—Joe Orton's *Loot,* starring Kevin Bacon, Zeljko Ivanek, Charles Keating, Joseph Maher, and Zoe Wanamaker; directed by John Tillinger. The late Orton herein turned conventional proprieties upside-down, taking potshots at sex, money, death, and marriage. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $21–$26; thru 3/9. **Space at City Center,** 131 West 55th Street (246-8989).

PAN ASIAN REP—Euripides' *Medea,* directed by Alkis Papoutsis. 2/25–3/22. **Susan Block Theatre,** 307 West 26th Street (245-2660).

PEARL THEATRE COMPANY—Revival of Clyde Fitch's *Her Great Match,* a turn of the century view of European royalty, ambitious capitalism, and American pluck; directed by Richard Warner. Thurs. thru Sat. at 8; $8; thru 3/1; $8. **Pearl Theatre,** 125 West 22nd Street (645-7708).

PUERTO RICAN TRAVELING THEATRE—Miriam Colon's company presents Federico Fraguada's *Bodega,* a slice-of-life play about Puerto Ricans struggling to survive in the South Bronx with their family concerns, financial problems, and physical and emotional dangers; directed by Alba Oms. Featured in the cast are Puli Toro, Millie Vega, and Jaime Tirelli. Wed. thru Fri. at 8 p.m. in English; Sat. and Sun. at 2:30 and 8 p.m. in Spanish; $10; thru 2/23. **Puerto Rican Theatre,** 304 West 47th Street (354-1292).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. *La Fiaca,* an Argentinian comedy by Ricardo Talesnik; thru 3/2. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—*Murder One,* a new murder mystery written and directed by Phyllis Craig, which takes place at Strangeways Prison for the Criminally Insane Female in Manchester, England. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 3/2. **Royal Court Repertory,** 301 West 55th Street (997-9582).

SOHO REP—Revival of *The Two Orphans,* by Eugene Cormon and Adolphe D'Ennery, basis for D. W. Griffith's silent film, *Orphans of the Storm,* with the Gish sisters. Two girls, one sighted, the other blind, arrive in Paris on the eve of the French Revolution. Directed by Julian Webber. Thurs., Fri., and Sun. at 8 p.m.; Sat. at 6 and 9:30 p.m., Sun. at 4 p.m.; $8; thru 3/9. **Greenwich House,** 27 Barrow Street (925-2588).

STONEWALL REPERTORY—Joseph Benjamin's *Emotional Rescue* tells of behind-the-scenes events at a gay switchboard. Fri. and Sat. at 10 p.m., Sun. at 8 p.m.; $10; thru 3/2. And Margery Kreitman's comedy, *Please Wait for the Beep,* directed by Billy Cunningham. Featured in the cast are Susan Barry, Anne C. Carroll, Kathleen Pirkl, Carol Strauss, and Neon Weiss. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10; thru 3/30. **Westbeth Center,** 151 Bank St. (675-1014).

THOMAS DAVIS IRISH PLAYERS—A revival of Sean O'Casey's *The Plough and the Stars* which uses the 1916 Easter Week Rebellion in Dublin as a backdrop; directed by Jim Barry. Wed. thru Sat. at 8 p.m. Sun. at 3 p.m.; $8 to $10; thru 2/23. **Sanford Meisner Theatre,** 164 Eleventh Avenue (543-7816).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AS YOU LIKE IT—A new production of Shakespeare's play, set in the early 1900's Canadian Rockies. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; from 2/20. **New Theatre,** 62 East 4th Street (989-4682).

THE BONE RING—Donald Hall's verse play, based on his autobiographical essays, in which he tells anecdotes about his ancestors and Eagle Pond Farm where he spent his childhood years; directed by Kent Paul. Sat. thru Tues. at 8 p.m., Sun. at 3 and 7 p.m.; $10 to $12; thru 2/23. **Theater of the Open Eye,** 270 West 89th Street (769-4142).

CROWN CORK CAFETERIA—William Wise's play about the day-in, day-out activities of sixteen workers in a not-too-safe Chicago bottle-cap factory during the turbulent '60s; directed by Robert Owens Scott. Featured in the cast are Bob Arcaro, Ron Stetson, Rich Ferguson, Bill Mitchell, Wendy Weill, Greg Giordano, and Earl Hagan Jr. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 2/22. **Actors Outlet Theatre Center,** 120 West 28th Street (924-0077).

DAVID AND BATHSHEBA—Matthew Paris's play, starring Magdaleine Anastasia and Anthony Penna, explores the limits of eroticism between two mature aristocrats; directed by Kim Chaskel. Thurs. thru Sat. at 7:30 p.m.; $6; thru 3/15. **Playhouse 51,** 51 West 19th Street (675-8013)

DAYS AND NIGHTS OF AN ICE CREAM PRINCESS—Sandra Bertrand's kaleidescopic journey through one woman's inner landscape; directed by Evan Sanders. Featured in the cast are Margo Whitcomb, Robert Simonton, Jack Anthony Rose, Marget Ritchie, Kevin McGinn, Jody Jensen, Steve Roy Fish, Mary Kay Dean, and Joanna Darski. Wed. thru Sun. at 8 p.m.; $6; 2/26 thru 3/16. **Courtyard Playhouse,** 39 Grove Street (686-0493).

THE DEATH OF EDGAR POE—Play, written and directed by Wendell Cordtz, telling of Poe's conflict between a poet-mad society matron and her slighted, inartistic husband. Featured in the cast are Jessica Litwak, Richard Spore, and in the title role, Norman George. Thurs. thru Sun., 2/27 thru 3/2 at 8 p.m.; $4. **Judson Memorial Church,** 55 Washington Square South (608-3469).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/13. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

EMMA—Geraldine Librandi stars in the Metropolitan Theatre Alliance's production of a play by Howard Zinn about the early years of Emma Goldman's life; directed by Maxine Klein. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; thru 3/2. **Tomi Theatre,** 23 West 73rd Street (279-4200).

FRESH HORSES—Larry Ketron's play about a dreamy kid and the bad girl who's driving him wild; directed by Dann Florek. Featured in the cast are Craig Sheffer, Suzy Amis, Havilland Morris, Mark Benninghofen, Alice Haining, John Bowman, and Marissa Chibas. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; thru 3/2. **WPA Theatre,** 519 West 23rd Street (206-0523).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's play detailing facts about the life of poor innocent Typhoid Mary, an excellent cook; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; thru 3/13. **Theater for the New City,** 162 Second Avenue (254-1109).

HELEN—Serit Gervai stars in a revival of Euripides' version of the Trojan War showing Hera as the manipulative one; directed by Arthur Pellman. Thurs. thru Sun. at 8 p.m.; thru 2/23; $8. **American Theatre for Actors,** 314 West 54th Street (427-6685).

HELP WANTED—Franz Xaver Kroetz's play is a series of monologues and couples' dialogues exploring the boundaries of hand-to-mouth subsistence. Performed by Mabou Mines. Tues. thru Sun. at 10:30 p.m.; $4; thru 2/22. **Theater for the New City,** 162 Second Avenue (473-0559).

HOME STREET HOME—Phil Bosakowski's play, with music, reflects young people's dreams contrasted with the spectre of homelessness in today's society; directed by Lizz Diamond. Included in the cast are David Deblinger, Jon Krupp, Marchand Odette, and Isha Beck. Thurs. thru Sun. at 7:30 p.m., and Sat. and Sun. at 3 p.m.; $8. **Henry Street Settlement,** 466 Grand Street (598-0400).

HYPOTHETIC—Written and directed by John Holleman, play fantasizes about the longing for a return to childhood. Featured in the cast are Julie Jackson, Robert Camden, Michael O'Connor, Candice Smith, Mark Sturgeon, Liz Gabor, Tommy Keeney, and Eleanor Moseley. Thurs.-Sat. at 8, Sun. at 2; $5; thru 2/23. **Theatre 22,** 54 West 22nd St. (718/816-0397).

I DRIVE IN FIFTH—A double bill: Louis Phillips's *Fog*, and Irv Benig's *Waiting in Houston*. Featured in both the casts are Alice Gallagher, Eric Sanders, Andrew Colucci, and William M. Maul, and both are directed by John A. C. Kennedy. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $6; 2/19 thru 3/2. Produced by the Miri Ensemble Company at **Apple Corps Theatre,** 336 West 20th Street (929-2955).

THE JOURNAL OF ALBION MOONLIGHT—John F. Walter's theatre/performance adaptation of Kenneth Patchen's surrealistic novel about war, death, lust, and religion; directed by David Kronick. Tues. thru Sun. at 8 p.m.; $8; thru 3/2. **Ohio Theatre,** 66 Wooster Street (219-2450).

MURDER BY BARBECUE—A comic mystery by Michael Crisp and Stephen Shea, directed by Paula Smith; Featured in the cast are the authors, with Becca Bandiere, William Isaacs, Dana Nathan, Janice Goldberg, Ken Kearney, Margi Saraco, and Jack Palmer. Wed. thru Sat. at 8 p.m.; $6; 2/19 thru 3/8. **Actors Factory,** 149 West 29th Street (594-1494).

NIGHTMARE ABBEY—Thomas Love Peacock's 1818 story about a revolutionary poet whose radical ideas never come to fruition, adapted by Anthony Sharp; directed by Neal Weaver. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 2/20 thru 3/23. Meat and Potatoes Company at the **Alvina Krause Theater,** 306 West 38th Street (564-3293).

"1 + 1 = 3"—Shem Bitterman's play about a small-town girl in love with an estranged drifter inhabited by a secret self; directed by the author and Liz Greenberg. Featured in the cast are Kevin Kelly, Rebecca Moore, and Brian Potate. Fri. and Sat. at 8 p.m., Sun. at 7 p.m. $7; thru 2/23. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

SILK STOCKINGS—Jean McClelland stars in a revival of Cole Porter's last Broadway musical, book by George S. Kaufman, Leueen McGrath, and Abe Burrows, based on the film *Ninotchka*; directed by Jeffery K. Neill. Thurs. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; 2/14 thru 3/2. **All Souls Theatre,** Lexington Avenue at 80th Street (535-3356).

ST. JOAN OF THE STOCKYARDS—Barnard College Theatre's revival of Bertolt Brecht's play, directed by Carey Perloff. 2/28, 3/1 and 4 at 7:30 p.m., 3/2 at 2:30 p.m., 3/3 at 5:30 p.m.; $5. **Minor Latham Playhouse,** Bdway at W. 119th St. (280-2079).

TABLE MANNERS—A revival of Alan Ayckbourn's comedy in which he mixes three couples and stirs them briskly; directed by Steven Keim. Featured in the cast are Gary Ramsey, Mary Aufman, Ann Pasquale, Loren Bass, John Murray, and Nancy Eubanks. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 2/23. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

A TALE OF MADAME ZORA—A blues musical based on the life of black novelist Zora Neale Hurston, with book and lyrics by Aishah Rahman, blues music by Olu Dara; directed by Glenda Dickerson. Featured in the cast are Stephanie Berry, Willie Barnes, and Keith David. Tues. thru Sat. at 9 p.m., 2/18 thru 22, Sat. and Wed. at 2 p.m.; $10. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

THORNEY TALES—Three short stories by Nathaniel Hawthorne: *Young Goodman Brown*, study of a Puritan's night-long psychological voyage; *Feathertop*, tale of a witch's scarecrow brought to life; *Mrs. Bullfrog*, about a bride revealed to be of grisly aspect (we don't know *what!*). 2/19 thru 22, at 8 p.m.; $6. **Odyssey Theater,** 2 Bond Street (673-5665).

TITLE: NIETZSCHE—Larry Myers's play details the struggle of wills between the great German philosopher and his sister (a supporter of Hitler), and traces the rise of Nazism in Germany. Featured in the cast are Kay Towne, Kevin Gardner, Peter Reznikoff, Brooke Myers, Sue Scarlett, Tim deZarn, Annie Labois, Irma St. Paule, and James Robinson. Thurs. thru Sun. at 8; $4; 2/20 thru 3/2. **Theater for the New City,** 162 Second Avenue (254-1109).

THE TOY FACTORY—James Himelsbach's play about a white ex-toy factory employee returning to find a deserted shop and a black security guard; directed by Dick Gaffield. Wed.-Sat. at 8, Sun. at 3; $8; thru 2/22. **American Folk,** 241 W. 55th St. (757-0220).

TWO BY TWO—A musical adaptation of Clifford Odets's *The Flowering Peach*, with music by Richard Rodgers, lyrics by Martin Charnin, book by Peter Stone; directed by John Cole. Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 7 p.m.; $6; 2/28 thru 3/9. **Map Theatre,** 921 Madison Avenue (348-8843).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. $8. Call theatre for details. **New Federal Theatre,** 466 Grand Street (598-0400).

ZEPHYR—Steven Schwab's play deals with autoerotic asphyxia, an extremely dangerous sexual practice; directed by Judith Joseph. Thru 2/23; $8; call theatre for specifics. **American Renaissance Theatre,** 112 Charlton Street (673-6341).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KATE AUGENBLICK—Abstract paintings with multiple layers of paint, lush colors, thru 3/8. Cecil, 16 E. 72nd (517-3605).

PAUL BOWEN—Recent circular wall constructions of materials such as tar, leather, tape and encaustic, thru 3/8. Graham Modern, 1014 Madison (535-5767).

VIVIANO CODAZZI—Architectural landscapes by this Italian 17th-century painter, thru 3/4. Shepherd, 21 E. 84th (861-4050).

SHEPPARD CRAIGE—Paintings of landscapes surrounding Siena, thru 3/1. Perlow, 980 Madison (517-5858).

MICHAEL DAVID—Large-scale abstract paintings on shaped canvases, thru 2/27. Knoedler, 19 E. 70th (794-0550).

KURT DELBANCO—Grid paintings on polycarbonate plastic; metal and wood assemblages, thru 3/8. Rolly-Michaux, 943 Madison (535-1460).

GINA GILMOUR—Paintings of monumental swimmers in a series entitled, "The Rescue," thru 3/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

MAX KLINGER—The complete oeuvre of graphic suites, 1879–1909, thru 2/28. Carus, 872 Madison (879-4660).

DAVID LEVINE—Drawings, including portraits of Norman Mailer, Tennessee Williams, Pope John Paul, Charlie Chaplin, John Michel Basquiat, others; thru 2/26. Forum, 1018 Madison (772-7666).

GRAHAM NICKSON—Recent paintings of beaches, with figures in the process of disrobing, thru 3/11. Hirschl & Adler Modern, 851 Madison (744-6700).

STEPHEN POSEN—Recent abstract paintings, thru 3/29. McCoy, 19 E. 71st (570-2131).

LEONARD RICKHARD—Representational paintings with motifs of war and nuclear destruction, by a Norwegian artist, thru 3/21. ASF, 127 E. 73rd (879-9779).

DOROTHEA ROCKBURNE—A personal selection of paintings, from 1968–1986, thru 3/28. Fourcade, 36 E. 75th (535-3980).

WARREN ROHRER—Abstract color-field paintings, thru 3/1. CDS, 13 E. 75th (772-9555).

MARTIN SILVERMAN—Bronze sculptures of figures in synchronistic positions, thru 3/8. Willard, 29 E. 72nd (744-2925).

WERNER TUBKE—Paintings, watercolors, and drawings inspired by history and the Bible, by an East German artist, thru 3/15. Schlesinger-Boisante, 822 Madison (734-3600).

HELEN MIRANDA WILSON—Recent landscape paintings on board, thru 3/1. Hoffeld, 1020 Madison (734-5505).

TERRY WINTERS—A suite of new lithographs, thru 2/22. Castelli, 4 E. 77th (288-3202).

JOSEPH WOLINS—Oil paintings and drawings depicting scenes of New York during the '30s and '40s, thru 3/15. Adler, 21 E. 67th (249-2450).

FRANCISCO ZUNIGA—Twenty years of sculpture and drawings, thru 3/1. Sindin, 1035 Madison (288-7902).

57th Street Area

JOSEF ALBERS—"Variant" and "Homage to the Square" paintings, plus studies on blotting paper, geometric drawings, and engravings on vinylite, thru 3/8. Janis, 110 W. 57th (586-0110).

JERRY ATKINS—Bronze sculpture, thru 3/1. Kraushaar, 724 Fifth (307-5730).

MILTON AVERY—Portraits, including oil paintings and drawings, of the artist's wife and daughter, George Gershwin, Mark Rothko, others; thru 2/27. Borgenicht, 724 Fifth (247-2111).

RONALD BLADEN—Recent sculpture, thru 2/22. Washburn, 42 E. 57th (753-0546); 113 Greene (966-3151).

STANLEY BOXER/WILLIAM CONLON—Heavily-textured paintings in pastel pigments, thru 3/1/ Paintings that explore abstract space through an interrelationship of lines, planes, arcs, grids and patterns, thru 3/8. Emmerich, 41 E. 57th (752-0124).

LARRY BROWN—Oil-on-wood relief paintings, thru 3/1. Lamagna, 50 W. 57th (245-6006).

DEBORAH BUTTERFIELD—Cast bronze horses, approximately 30" x 40", each one an edition of five, thru 2/28. Heesy, 50 W. 57th (245-1420).

BERNARD CHAET—Paintings and watercolors from 1942–1985, of landscapes, still lifes, interiors, thru 3/8. Pearl, 38 E. 57th (838-6310).

CHUCK CLOSE—Large-scale fingerpaintings and collages, 2/21–3/22. Pace, 32 E. 57th (421-3292).

MATTHEW DAUB—Recent watercolors and conte crayon drawings of cityscapes and street scenes, thru 3/1. French, 41 W. 57th (308-6440).

LOIS DODD/ANNE ARNOLD—Recent landscape paintings/Drawings of animals in landscapes. Thru 2/26. Fischbach, 24 W. 57th (759-2345).

MARCEL DUCHAMP/RAYMOND DUCHAMP-VILLON/JACQUES VILLON—Early works by all three, including paintings, drawings, and sculpture, thru 3/8. Herstand, 24 W. 57th (664-1379).

SHEILA ELIAS—Gestural abstract paintings with color xerox, plastics, metallic paints, and folded canvas in them, thru 3/1. Rosenberg, 20 W. 57th (757-2700).

CHUCK FORSMAN—Large-scale paintings of Montana and Colorado landscapes, thru 3/1. De Nagy, 41 W. 57th (421-3780).

EUGENIE GERSHOY—Papier-mache, bronze, and terracotta sculpture, thru 2/26. Deutsch, 20 W. 57th (765-4722).

JOHN GORDON—Landscape paintings, thru 3/1. Tatistcheff, 50 W. 57th (664-0907).

K. M. GRAHAM—Recent abstract landscapes, thru 3/15. Heidenberg, 50 W. 57th (586-3808).

DEWITT HARDY—Recent watercolors of landscapes and figures, thru 2/26. Schoelkopf, 50 W. 57th (765-3540).

REBECCA HORN—Recent mechanized sculptures in a series entitled "The Gold Rush," thru 3/1. Goodman, 24 W. 57th (977-7160).

RAYMOND JONSON—Paintings by this pioneer Modernist of New Mexico (1891–1982), thru 3/1. Berry-Hill, 743 Fifth (371-6777).

ROBERTO JUAREZ—New paintings, thru 2/22. Miller, 724 Fifth (980-5454).

CONSTANCE KHEEL—Recent abstract paintings and collages, thru 3/15. Zarre, 41 E. 57th (752-0498).

KATHE KOLLWITZ/PAULA MODERSOHN-BECKER—Oil paintings, watercolors, drawings and prints by both; thru 3/15. St. Etienne, 24 W. 57th (245-6734).

KIM MAC CONNEL—Recent paintings on stretched canvas, plus painted chairs, thru 3/1. Solomon, 724 Fifth (757-7777).

JAMES MC GARRELL—New paintings and works on paper, thru 3/1. Frumkin, 50 W. 57th (757-6655).

RICHARD MERKIN—Recent paintings in a series entitled, "Broken Blossoms and Other Pictures," thru 2/27. Dintenfass, 50 W. 57th (581-2288).

ROBERT MOSKOWITZ—Recent paintings and drawings, thru 3/1. BlumHelman, 20 W. 57th (245-2888).

KENZO OKADA—Paintings that allude to nature, suggesting gardens, flowers, bamboo, rocks, and the mood of the seasons, thru 3/15. Del Re, 41 E. 57th (688-1843).

IRVING PETLIN—New paintings, thru 3/1. Marlborough, 40 W. 57th (541-4900).

MARLENE TSENG YU—"Dream Series"—seventeen large-scale paintings on paper depicting half-human, half-mythical figures, thru 3/5. Armstrong, 50 W. 57th (582-8581).

MIES VAN DER ROHE/PAUL RUDOLPH—Designs for country houses and villas, and a selection of furniture studies/Over fifty drawings, including early residences in Florida, multiple dwellings, and public buildings currently under construction in Southeast Asia. Thru 3/1. Protetch, 37 W. 57th (838-7436).

East Village

FRANK BIGBEAR JR.—Symbolic landscape paintings, thru 2/27. Bockley, 66 E. 7th (420-9835).

MACYN BOLT—New sculptural paintings, thru 3/16. Bromm, 170 Ave. A (533-4233).

PAUL BOWEN—A ten year survey of mixed-media wall constructions, thru 3/2. Shainman, 500 E. 11th (460-5890).

THOM COONEY-CRAWFORD/MAX COYER—Paintings with somersaulting figures in concentric patterns/ Self-portraits with art-historical, thru 3/2. M-13, 440 E. 9th (505-9016).

ELLEN DRISCOLL—Sculptures of wood, encaustic, and birch bark, thru 3/2. Salvador, 216 E. 10th (228-3165).

NANCY GLOVER—Narrative paintings and drawings that incorporate the artist's personal symbols into landscape forms, thru 3/2. Pictogram, 443 E. 9th (865-5476).

LEON JOHNSON—Recent paintings by a young South African artist, thru 3/2. Area X, 200 E. 10th (477-1177).

EWAO KAGOSHIMA/PAUL LASTER—Paintings/Collages that appropriate images from Modernist photographs, thru 3/9. Artmart, 534 E. 6th (777-2177).

VICTOR MATTHEWS—Paintings and sculpture in a Surrealist style, thru 3/12. EV, 327 E. 12th (982-5305).

TIM MAUL—Recent photographic works, thru 3/16. Art City, 439 E. 9th (420-0867).

MARK MC CLOUD—Recent clay sculptures, thru 3/2. Sharpe, 175 Ave. B (777-4622).

JUNE MOSS—Figure paintings with a personal, ironic vision of society, thru 3/2. Diaz, 223 E. 10th (420-9174).

JOAN NELSON—New work, thru 3/9. P.P.O.W., 216 E. 10th (477-4084).

ANTONIO SANT'ELIA—A retrospective of drawings by this Italian Futurist, thru 2/28. Cooper Union, Third Ave. at 7th St. (254-6300).

KEVIN THOMPSON—Mixed media works incorporating materials such as shag rug, makeup cases, thru 3/9. Parker/Smalley, 322 E. 11th (228-7023).

BRETT WILSON—Portraits of rock and roll stars, thru 3/3. Jus De Pomme, 338 E. 11th (674-5389).

SoHo and TriBeCa

WILLIAM ANASTASI/DOUG HALL—Drawings made on a clipboard as the artist rides the subway to work/Large-scale drawings inspired by historic figures, thru 3/1. Greenwald, 181 Mott (219-1642).

JUDITH BARTOLANI—Free-standing, elliptical sculptures by this young French artist, thru 3/1. Bryers, 111 Greene (925-8058).

ROSS BLECKNER—Recent paintings that explore the artist's interest in the phenomena of light, thru 2/22. Boone, 417 W. Broadway (431-1818).

GREGORY BOTTS—New paintings, thru 3/8. Plumb, 81 Greene (219-2007).

VIVIAN BOWER—Pastel drawings of natural events observed from the water's edge in Provincetown, thru 3/1. Munroe, 415 W. Broadway (226-0040).

TOBY BUONAGURIO—New ceramic sculpture, thru 2/25. Knowlton, 153 Mercer (431-8808).

JIM COLARUSSO—Recent large-scale paintings with cartoonlike figures, thru 3/19. Cutler, 164 Mercer (219-1577).

JOHN DAWSON—Figurative paintings and sculpture, thru 3/12. Segal, 568 Broadway (431-0010).

JANE DICKSON/DICK MILLER—Paintings that depict scenes from Times Square/Polychrome sculpture made from architectural stone. Thru 3/5. Alexander, 59 Wooster (925-4338).

FUTURA 2000—Recent paintings, thru 3/1. Semaphore, 462 W. Broadway (228-7990).

JEFF GOMPERTZ—Recent paintings, thru 2/26. Blum Helman Warehouse, 80 Greene (245-2888).

LAURA GRISI—Large-scale collages, thru 3/1. Castelli, 142 Greene (431-6279).

HARMONY HAMMOND—Paintings with anthropomorphic shapes, thru 3/4. Steinbaum, 132 Greene (431-4224).

JOHN HOGAN/ANNE BARNARD—Paintings, on scraps of canvas awnings and tin, of common objects from American culture/Photographs of East Indian stone carving, thru 3/8. 55 Mercer (226-8513).

ADRIAN KELLARD—Carved and painted wood sculptures with religious themes, thru 3/15. Schreiber/Cutler, 171 Spring (925-1441).

MARTHA KELLER—Recent abstract paintings with geometric compositions, thru 3/8. Rosenberg, 115 Wooster (431-4838).

BARBARA KRUGER— Black-and-white and color photographs with text, thru 3/2. Nosei, 100 Prince (431-9253).

JACQUELINE LIMA—Paintings and drawings using curvilinear perspective, thru 2/26. Blue Mountain, 121 Wooster (226-9402).

JAMES MATHERS—Recent paintings, thru 2/28. Cowles Annex, 580 Broadway (219-9524).

MANUEL NERI—Figurative sculptures in marble and bronze, thru 3/1. Cowles, 420 W. Broadway (925-3500).

ORSINI—Paintings in a series entitled "Ashokan View," thru 3/8. Baum, 109 Hudson (695-7200).

NICHOLAS PEARSON/ELLEN WEIDER—Aluminum sculptures/Paintings, thru 3/8. Condeso/Lawler, 76 Greene (219-1283).

ED RAINEY—Cantilevered forms on canvas, panel, and paper, thru 3/13. Brandt, 568 Broadway (431-1444).

ROBERT ROHM—Recent sculpture, thru 3/1. O.K. Harris, 383 W. Broadway (431-2600).

EDWARD RUSCHA/NASSOS DAPHNIS—New paintings by both. Thru 3/1. Castelli, 420 W. Broadway (431-5160).

RICHARD SABA—Recent abstract paintings, thru 3/12. Milliken, 98 Prince (966-7800).

SALVO—Paintings of landscapes and street scenes with geometric compositions, high-key colors, thru 3/1. Gladstone, 99 Greene (431-3334).

RENE SANTOS—Portraits of historical figures, in oil and encaustic on linen, thru 3/5. Brown, 100 Greene (219-1060).

LEON POLK SMITH—Abstract paintings and drawings from the past five years, thru 3/1. DiLaurenti, 383 W. Broadway (925-5100).

PAT STEIR—A series of self-portrait monotypes, thru 3/15. Crown Point Press, 568 Broadway (226-5476).

STEEL STILLMAN—Mixed-media photographs using collage, mirrors, and painting, thru 2/26. Gibson, 568 Broadway (925-1192).

JIM SULLIVAN—Paintings with a theatrical quality, of dramatic, and/or romantic scenes about to occur, thru 3/5. Hoffman, 429 W. Broadway (966-6676).

FRANCINE TINT—Color field paintings with sweeping lines, abstract figuration, 2/22–3/20. Hirondelle, 476 Broome (925-1538).

ANDREAS WEISHAUPT—Recent tempera paintings that depict commonplace objects, such an umbrella or a chimney, detached from their everyday functions, thru 2/28. Sander, 51 Greene (219-2200).

TREVOR WINKFIELD—Paintings with a witty, graphic style that has its roots in heraldry and 19th-century English illustration, thru 3/1. Thorp, 103 Prince (431-6880).

JACKIE WINSOR/JASPER JOHNS—Six new sculptures in which paint, mirror, and glass have been introduced to her familiar cube forms/A selection of screenprints, from 1972–1982, by Simca Print artists, thru 3/1. Cooper, 155 Wooster (674-0766).

TERRY WINTERS—Recent oil paintings with abstracted organic forms, thru 3/1. Sonnabend, 420 W. Broadway (966-6160).

JEAN ZALESKI—Recent paintings of trees, thru 2/28. Starkman, 465 W. Broadway (228-3047).

Other

RICHARD HEINRICH—Welded steel sculptures and monotypes, 2/20–3/29. Jay, 13 Jay (925-9424).

RON JANOWICH—Large-scale paintings on shaped canvases, thru 2/25. Cornelius, 170 Fifth (243-7171).

LOUISE KRAMER—Large cutouts of women, in cardboard and steel, thru 3/18. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

SANDRA MACKINTOSH—Wood sculptures in a series entitled, "Ancestral Figures," thru 3/19. Cordier & Ekstrom, 417 E. 75th (988-8857).

BERND NABER/UTE ARLEFF—Textured, monochromatic paintings/Paintings with whirling sexual imagery, bright colors. Thru 3/2. Bernarducci, 17 E. 17th (206-7578).

DR. JUMA SANTOS/TIM ROLLINS AND THE K.O.S. GROUP—Photographs by this percussionist, from 1970–1985/Collaborative paintings. Thru 3/26. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

CY TWOMBLY—A retrospective of drawings, collages, and paintings on paper, from 1955–1985, 2/22–4/5. Gagosian, 521 W. 23rd (807-0807).

SHAFIQUE UDDIN—Recent paintings by this young artist from Bangladesh, thru 3/5. Ala, 32 W. 20th (741-3344).

PAUL WERNER—Drawings inspired by Medieval art and post-structuralist theories of language, thru 2/28. New School, 66 W. 12th (741-5687).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). A commemorative exhibit to mark the 50th anniversary of the American Artists' Congress, with works by Abbott, Avery, Calder, Crawford, Holty, Strand, others; thru 3/1.

ARSENAL—Fifth at 64th (360-8141). "Patterns of Nature"—paintings, drawings, and collages by Barnes, Crown, Dorsey, Florentz, Jacobs, Kim, Pond, Smith, Suess; thru 3/12.

BERNARD—33 E. 74th (988-2050). 20th-century American and European paintings, drawings and sculpture, including works by Balthus, Beal, Csernus, Dubuffet, Paladino, others; thru 3/1.

GALDY—19 E. 71st (517-8676). Dutch and Flemish Old Master drawings, from the 16th-17th centuries; thru 3/15.

GERST—685 Madison (751-5655). Works by Impressionists and Post-Impressionists; thru 2/28.

HAIME—1000 Madison (772-7760). Drawings by sculptors, including Acconci, Archipenko, Aycock, Bourgeois, Hunt, Penone, Rickey, others; thru 3/1.

HAMILTON—19 E. 71st (74-8976). Sculpture by Cragg, Opie, Rosen, Widgery, Woodman; thru 3/18.

HIRSCHL & ADLER—21 E. 70th (535-8810). Drawings selected from The Drawing Society's membership, spanning four hundred years, by Caravaggio, Degas, Homer, Matisse, Picasso, Tiepolo, others; thru 3/8.

KOVESDY—897 Madison (628-6886). Expressionist and Futurist landscapes; thru 3/29.

KREN—22 E. 65th (861-9933). Works that explore the nature of black, by Bamana, Dogon, Fautrier, Fontana, Knoebel, Rainer, others; thru 3/1.

LA BOETIE—9 E. 82nd (535-4865). Paintings by Delaunay, Grosz, Klee, Nolde, Schiele, Schwitters, others; thru 3/29.

PERLS—1016 Madison (879-7440). Paintings and sculpture by Braque, Calder, Chagall, Dali, Maillol, Soutine, others; thru 3/15.

ZANGRILLI, BRADY & CO.—958 Madison (517-2777). French and English drawings, from 1700–1875, by Couture, Fragonard, Greuze, Hugo, Prud'hon, others; thru 3/22.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Sculpture for Public Spaces: Maquettes, Models, and Proposals," with works by Appel, Arman, Burton, Oldenberg, Paladino, Segal, others; thru 3/1.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 3/29.

SCHMIDT-BINGHAM—41 W. 57th (888-1122). Figurative works by Alsop, Magee, Meyer, Treiman, Wilde, others; thru 3/1.

East Village

AVENUE B—167 Ave. B (473-4600). Works by Brockley, Costan, Edwards, Larmee, Lucas, Lund, Schaper, Stoliar, Valentine; thru 3/2.

BRIDGEWATER—208 E. 7th (505-9977). "The New Romantics," with works by Frank, Hannah, Russo, Tower, Webb; thru 3/2.

CERIGO—202 Ave. A (777-2579). Photographs with the common theme of sadness, by Carey, Cunningham, Curtis, Leatherdale, Michals; thru 3/2.

EASTMAN-WAHMENDORF—216 E. 10th (420-9109). Photographic works by Iddings, Pryor, Seigel; thru 3/2.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Fetishes, Figures, and Fantasies," with paintings by Azaceta, Barrell, Cruz, Dean, Milder, Robb, Sperakis, others; 2/21–3/23.

LA MAMA—6 E. 1st (505-2476). Works with tropical themes, by Crowhurst, Hardaway, Janosco, Randall, Toda, Wilson; 2/19–3/7.

SoHo and TriBeCa

ATLANTIC—164 Mercer (219-3183). Sculpture and paintings by Brody, Fox, Mantooth, Maughelli, Schulemowitz; thru 3/9.

ARBITRAGE—99 Spring (334-9755). Paintings by Cruz, Gaudnek, Grass; thru 3/1.

BASKERVILLE & WATSON—578 Broadway (925-1955). Works by Ernst, Martin, Nitsch, Saret, Smithson, Tetherow, Torreano; thru 3/1.

BLUM & DORN—164 Mercer (219-0761). Paintings by Marchand, Menses, Migno; thru 3/23.

CERES—91 Franklin (219-9590). "The Heroic Female: Images of Power," with works by 130 women artists, including Bishop, Bourgeois, Hammond, Lanyon, Shapiro, others; thru 3/1.

CLOCKTOWER—108 Leonard (233-1096). Three exhibits organized by the Women's Caucus for Art, "Costumes, Masks and Disguises;" "Letters;" "Progressions: Cultural Legacy;" thru 3/15.

FIRST STREET—386 W. Broadway (226-9011). "Innocence and Experience," with works by Grooms, Kostabi, Neel, Smithson; thru 2/26.

HENOCH—80 Wooster (966-6360). "The Chair"—sculpture, paintings and furniture by Chorao, Despard, Ferguson, Greene, Lang, Newman, others; thru 3/9.

HUDSON CENTER—105 Hudson (966-1399). Paintings and photographs of men by women, including Arum, Decker, Fellman, Graupe-Pillard, Neel, Sleigh, Speyer, others; thru 3/1.

KIND—136 Greene (925-1200). Sculpture by Ashby, Brown, Dawson, Jimenez, Wharton, others; thru 3/1.

LITTLEJOHN-SMITH—133 Greene (420-6090). Works by women artists, including Damast, Fels, Fisher, Kane, Opron, Scheinman, Steele, Weber; thru 3/2.

NICHOLS—83 Grand (226-1243). "Galveston Arches"—drawings of and models for processional arches by 7 architects, including Moore, Graves, Pelli, Tigerman, others, for the Galveston, Texas Mardi Gras celebration; 2/20–3/28.

PINEY—80 Varick (226-1864). Monoprints created specifically for this exhibition, "Is There Synchronicity?" by Berlind, Golub, Jaffee, Pinto, others; thru 3/4.

VIAFORA—568 Broadway (925-4422). Works by Green, Gross, Kahn, Sangerman, others; thru 3/4.

Other

BARUCH—17 Lexington (505-2192). Photographs by painters and sculptors, including Arman, Christenberry, Hockney, Lewitt, Rauschenberg, others; thru 3/14.

FELICE—141 E. 56th (752-7567). Paintings, pastels, and drawings by Barker, Correale, Johnson, Smith, Zganiacz; thru 2/28.

PRATT—160 Lexington (718-636-3517). "Spirit Tracks: Big Abstract Drawing," with works by Bochner, Buchwald, Cole, Cote, Di Donna, Green, others; thru 3/8.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.–Sun. 12–6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provisor, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; thru 3/23.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (718-875-4031). "Fictional Spaces"—small-scale environmental sculpture by Aprile, Leopold, Rhodes, Rosenberg, Watkins; thru 3/8.

26 FEDERAL PLAZA—(768-7407). Mon.–Fri. 9–5. Paintings and sculpture by 117 artists from the Park Slope Artists Council; thru 2/28.

PHOTOGRAPHY

MARY ELLEN ANDREWS—Color photographs of transvestites, thru 3/8. Herlin, 68 Thompson (431-8732).

BURDEN—20 E. 23rd (505-5555). Contemporary studio tableaux by Blell, Charlesworth, Nagatani, Nicosia, Tracey; photographic illustrations by Lejaren a Hiller; thru 3/29.

ROGER FRANK—Photopaintings of the San Gennaro street festival, thru 3/7. Soho Photo, 15 White (226-8571).

BEATRICE HELG/GRACE KNOWLTON—20 x 24 Polaroids of surreal still-lifes/Photographs that are minimalist abstractions of architectural spaces. Thru 3/1. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth (860-1783), Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. Four decades of photographs by Lucien Clergue; photographs by Ilse Bing, made between 1929–1957; 2/21–3/23.

LEDEL—168 Mercer (966-7659). Pinhole photographs by Babcock, Hackett, Renner, Sheer, Thorne-Thomsen, Wright; thru 2/28.

CARL MYDANS—Photographs taken while on assignment for *Life*, thru 3/8. ICP/Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11-6, Sat. 12-5. $1 admission.

PFEIFER—568 Broadway (226-2251). Photographs by Enos; sculptural assemblages by Johnson; thru 3/14.

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

CHARLES PRATT—Photographs from his book, "The Garden and the Wilderness," thru 3/3. Overseas Press Club, 52 E. 41st (679-9650).

FREDERIC SOMMERS/LUCAS SAMARAS—Photographs and drawings from the past 30 years/Recent "panoramas" composed of Polaroid prints that have been sliced and reassembled; 2/20–3/22.

SPANISH INSTITUTE—684 Park (628-0420). "Arcadian Images—The Spanish Landscape Through Pictorialist Photography," thru 2/28.

STOKKER-STIKKER—507 E. 6th (614-0148). Old and new photographs by over 30 photographers, including Beaton, Boland, Gibson, Hine, others; thru 3/2.

303—303 Park South (477-4917). Photographs by Albert, Belcher, Charlesworth, Simmons, others; thru 3/15.

WOLF—30 W. 57th (568-8432). "Street Photography: New York," with works by Abbott, Cartier-Bresson, Evans, Friedlander, Kertesz, Papageorge, Winogrand, Weegee, others; thru 3/1.

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 2/20–22 at 8, 2/23 at 3, 2/24 at 8: Mary Luft, Dina Knapp and Bill Seaman present, "In the Key of West III." $7. 2/22, 28 at 11: Ain Gordon's "End Over End." $7.

FRANKLIN FURNACE—112 Franklin (925-4671). 2/23 at at 8:30: Snap! Sunday Night at the Performances. $5.

LIMBO—647 E. 9th (228-3000). 2/19–22 at 8, 2/23 at 6: Diary of a Somnambulist. Wed.-Thurs., $6; Fri.-Sun., $8.

P.S. 122—150 First Ave. (477-5288). 2/21–23 at 9: David Linton and Collaborators in "Great Men, Like...Me." 2/28, 3/1–2 at 9: Richard Elovich's "What the Water Gave Me," with David Cale, Katherine Griffith, Butch Walker. $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Kushan Sculpture: Images From Early India; thru 4/6.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . .From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Second Drawing National; thru 4/14 . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru May.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; thru 3/9 . . . Memphis/Milano; thru 4/13.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). . . Recent Acquisitions; thru 3/9.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Keynotes: Two Centuries of Piano Design; thru 2/23 . . . Andre Kertesz: Of Paris and New York; thru 2/23 . . . Eighteenth-Century American Furniture: The Late Colonial Period; thru 3/5 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); 2/22–5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . The Apocalypse: 950–1800; thru 4/13 . . . Italian Drawings from the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . Scientific Autographs; thru 4/13.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; 2/25–5/18.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5–9 pay as you wish) . . . Variants; thru 3/11 . . . Bill Jensen: First Etchings; thru 3/4 . . . Contemporary Works from the Collection; thru 4/1 . . . Mies Van Der Rohe Centennial Exhibition; thru 4/15.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . .Stuart Davis' New York; thru 3/16 . . . Statue of Liberty Centennial; thru 11/9 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; 4/16 . . . Tales of Japan: Scrolls and Prints; thru 3/25. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. A Lover and His Lass; thru 2/22 . . .The Performing Arts of India; 2/24–5/17.**Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat-.–Sun. 12–5:30. Contribution suggested. The Real Big Picture; thru 3/19 . . . Color Field Paintings by Phil Sims; thru 3/16 . . . New York City Work and Working: W.P.A. Photographs; thru 3/16 . . . Dennis Farber: Paintings; thru 3/16 . . . The New Society of American Artists in Paris 1908–1912; thru 4/6.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Urban Pleasures: New York 1900–1940; thru 4/3. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 2/26. NOTE: 2/25 at 7: Lecture by Kathleen L. Harwood on John Ruskin and his Unique Role in the 19th Century Art World. **East,** 219 E. 67th St. (606-0400). 2/19 at 2: English, Continental and American Silver. On view from 2/15. 2/25 at 10: Furniture, Paintings, Decorative Objects and Oriental Works of Art. On view from 2/22.

DOYLE—175 E. 87th St. (427-2730). Next sale 2/26 at 10: By Order of the Manufacturers Trust Co., Contents of Safe Deposit Boxes. On view from 2/22.

PHILLIPS—406 E. 79th St. (570-4830).

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/20 at 10:15 & 2: Impressionist and Modern Paintings. On view from 2/14. 2/22 at 2: Contemporary Art. On view from 2/15.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, February 19

THE PHILADELPHIA ORCHESTRA, Erich Leinsdorf conductor; pianist John Browning. Mozart, Stravinsky. Avery Fisher Hall at 8. $12–$25.

LITTLE ORCHESTRA SOCIETY CHAMBER ORCHESTRA, Dino Anagnost conductor; violinist Ani Kavafian, violist Walter Trampler. Kubik, Mozart, Haydn, Telemann, Saint-Saens. Alice Tully Hall at 8. $10–$25.

EARL WILD, pianist. Liszt's transcriptions of works by Bach, Beethoven, Verdi, Schumann, Chopin, Wagner, Paganini. Carnegie Hall at 8. $10–$17.50.

RICHARD TODD, French-hornist. Beethoven, Warnaar, Schuller, Britten, others. Merkin Hall at 8. $7.50.

MARLOW FISHER, violist/**MARY KAY FINK,** flutist/**MARY ROWELL,** violinist/**CAROL BUCK,** cellist/**WILLIAM SLOAT,** bass. Hovhaness, Schroder, Doura, Schulhoff, Toch. Rutgers Church, 236 W. 73rd St., at 8. $4.

ALL NEW AND BLUES TOO—With Fostina Dixon and Winds of Change. Symphony Space at 7:30. $7.

RELACHE—Klucevsek, Tina Davidson (world premiere), Thomas Albert (N.Y. premiere), Oliveros. Alternative Museum, 17 White St. (966-4444), at 8. $7.

MIRANDA WU, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

ART BARON QUARTET—Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ALEXANDER STRING QUARTET, with pianist David Buechner. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

Thursday, February 20

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Rudolf Serkin. Bartok's Concerto for Orchestra; Beethoven's Piano Concerto No. 4. Avery Fisher Hall at 8. Pension Fund benefit. $10–$50.

MUSIC SPECTRUM, Boris Berman music director. Bach, Hindemith, Beethoven. Merkin Concert Hall at 8. $8.

JOHN KAMITSUKA, pianist. Bach, Mozart, Brahms, Gideon, Beethoven. Alice Tully Hall at 8. $10.

SCOTT KRITZER, guitarist (N.Y. debut). Falla, Mozart, Rawsthorne, Walton, Bach, William Albright (N.Y. premiere). Carnegie Recital Hall at 8. $7.50.

MICHALA PETRI TRIO—Handel, Van Eyck, Bach, Telemann, Lund Christiansen (N.Y. premiere), Ole Buck (N.Y. premiere). Metropolitan Museum at 8. $10.

A JAZZ CELEBRATION—Don Sebesky, Jay Leonhart, Mike Renzi, Mark Morganelli, Jazz Forum All-Stars. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

COMPOSERS CONCORDANCE—Works of Poast, Mazurek, Sandoval, Finney, others. CAMI Hall, 165 W. 57th St. (564-4899), at 8. $6.

MUSIC FROM THE PEOPLE'S REPUBLIC OF CHINA—Seven performers of traditional music, from Beijing's Central Conservatory. Asia Society, Park Ave. and 70th St. (517-2742), at 8. $20.

EDDIE LOCKE QUARTET—Jazz, with Norris Turney, Richard Wyands, Frank Tate. Church of the Heavenly Rest, Fifth Ave. at 90th St., at 7. $5.

ERIKA VAN WYKE, mezzo-soprano/**JAMES HARDER,** pianist. Handel, Brahms, Falla, Britten, Howells. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

KEITH TOTH, organist. Bach, Brahms, Mendelssohn, Widor, Alain. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

BILL MAYS JAZZ TRIO—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; sopranos Phyllis Bryn-Julson, Joan La Barbara. Carter, Davidovsky, Smith, Becker, N.Y. premieres by La Barbara, Thomson, and a world premiere by Thomson. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $7.50.

GENE MAYL'S DIXIELAND RHYTHM KINGS—Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 7. $6.

BARGEMUSIC—Violinist Hamao Fujiwara, cellist Gary Hoffman, pianist Diane Walsh. Works by Bach, D. Scarlatti, Dvorak. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

Friday, February 21

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Montserrat Caballe, mezzo-soprano Lucia Valentini-Terrani. Schubert's Symphony No. 6; Pergolesi's *Stabat Mater.* Avery Fisher Hall at 8. $6–$30.

BROOKLYN PHILHARMONIC—See 2/20. Tonight at Cooper Union, Third Ave. at 7th St. (254-6374).

IVO POGORELICH, pianist. Works by Beethoven, Bach, Chopin, Prokofiev. Carnegie Hall at 8. $12–$20.

JOHNNY WINTER/JORMA KAUKONEN, guitarists, with their groups. Beacon Theater, Broadway and 74th St. (787-1477), at 8. $14.50, $16.50.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Glen Cortese conductor; soprano Dawn Upshaw, mezzo-soprano Cindy C. Oxberry. Cortese, Barber, Copland. Trinity School Auditorium, 101 W. 91st St. (206-0438), at 8. $9.

NEW MUSIC AT COLUMBIA—Works by Bassett, Cox, Cross, Philo, Sheng, Zhou. McMillin Theater, Broadway and 116th St., at 8. Free.

JOHN ABBERGER, Baroque oboe/**JORIE GARRIGUE,** Baroque violin/**DONGSOK SHIN,** harpsichord. Works by Handel, Telemann, Purcell. Grace and St. Paul's Lutheran Church, 123 W. 71st St., at 8. $6.

TRIBUTE TO WALTER BISHOP SR.—With pianist Walter Bishop Jr., bassist Clint Houston, drummer Billy Hart, and the vocal group Joy Spring. Jazz Center, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

AMERICAN STRING QUARTET—Haydn, Bartok, Schubert. Manhattan School, Broadway at 122nd St., at 8. Free.

MUSIC FROM CHINA—See 2/20.

WILSON MOORMAN, with "Wilberforce" and Moorman on percussion. Works by Joyce Solomon and Wilber Morris. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $6.

DIANE WALSH, pianist. Bach, Franck, Liszt. Mannes College, 150 W. 85th St. (580-0210), at 8. Free.

MUSIC FOR HOMEMADE INSTRUMENTS, led by Skip La Plante. Goddard-Riverside Center, Columbus Ave. at 91st St. (279-4200), at 8. $5, children $2.

THE KINANDERS PRESENT—Songs by Ravel, Debussy, Falla, Faure; piano music by Chopin, Palmgren, Sinding. Wellington Hotel, Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

CISSY HOUSTON AND THE SWEET INSPIRATIONS—Songs from the sixties. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-875-9710), at 7:45. $12.

PAUL KAPLAN AND BOB NORMAN—Folk and topical music. N.Y.C. Friends of *Clearwater* benefit, at Town House on the River, 145 Columbia Heights, Brooklyn (718-996-3154), at 8. $8.

OLU DARA AND THE NATCHEZSIPPI BAND—Wagner College Union, 631 Howard Ave., S.I., at 8. Free.

Saturday, February 22

ORPHEUS CHAMBER ORCHESTRA, with pianist Ivan Moravec. Beethoven, Elgar, Prokofiev, Mozart. Carnegie Hall at 8. $8–$15.

NEW YORK PHILHARMONIC—See 2/21.

ELMAR OLIVEIRA, violinist/**LILIAN KALLIR,** pianist. Beethoven's Sonatas Op. 12, No. 1; Op. 96; Op. 47, "Kreutzer." Alice Tully Hall at 3. $12, $15.

GRANDE BANDE OF NEW YORK, Frederick Renz director; violinist Bruce Berg, hornist Lowell Geer. Mozart, Bach, Haydn. Alice Tully Hall at 8. $14.

DIANA MCINTOSH, composer-pianist; clarinetist James Campbell. Merkin Concert Hall at 8. $8.

ALEXANDER SCHNEIDER, violinist/**LAURENCE LESSER,** cellist/**JEAN-BERNARD POMMIER,** pianist. Haydn, Mendelssohn, Ravel. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

CHARLES NELSON, bass-baritone, others. Carnegie Recital Hall at 8:30.

THE OCCASIONAL SINGERS, Gil Robbins director; baritone Michael Dash. Flagello, Diemer, Diamond, Spino. St. Joseph's Church, Sixth Ave. and Washington Pl. (243-8665), at 8. $5–$10.

BRONX ARTS ENSEMBLE ORCHESTRA, Stephen Somary conductor; violist Heather Porter, Great Neck Choral Society, Horace Mann Chamber Chorus, Amor Artis Chamber Choir. Dvorak, Hindemith, Stravinsky. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

BILLY HARPER QUINTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

MUSIC FROM CHINA—See 2/20.

MUSIC FOR HOMEMADE INSTRUMENTS—See 2/21.

DIANE YOMTOV, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JAMES R. LAWSON, carillonneur. Music for Washington's birthday. Riverside Church, the Drive at 122nd St., at noon. Free.

BUFFALO PHILHARMONIC, Semyon Bychkov conductor; pianist Andre-Michel Schub. Smetana, Beethoven, Shostakovich. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11–$15.

MURRAY PERAHIA, pianist. Music of Beethoven, Schumann, Tippett, Chopin. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

CISSY HOUSTON—See 2/21.

Sunday, February 23

BUFFALO PHILHARMONIC, Semyon Bychkov conductor; cellist Lynn Harrell. Overture to Smetana's *The Bartered Bride*; Saint-Saens's Cello Concerto No. 1; Shostakovich's Symphony No. 5. Carnegie Hall at 8. $8–$15.

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor. Brahms's Symphonies Nos. 1 and 2. Avery Fisher Hall at 7:30. $12–$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guests mezzo-soprano Jan DeGaetani, violinist Laurie Smukler, violist Daniel Phillips, harpsichordist-fortepianist Christopher Hogwood. Works by Vivaldi-Rosseau, Vivaldi, Haydn-Jaffe, Haydn-Salomon. Alice Tully Hall at 5. $15.

DANIEL BARENBOIM, pianist. Beethoven sonatas. Avery Fisher Hall at 4. $9–$17.50.

CANADIAN BRASS QUINTET, with soprano Judith Blegen. Bach, Mozart, Beethoven, Verdi. Carnegie Hall at 2:30. $8–$30.

MEL BROWN, pianist. Mozart, Bartok, Beethoven, Ewazen, Chopin. Merkin Concert Hall at 3. $8.

NEW YORK WOODWIND QUINTET, with saxophonist Harvey Pittel. Hindemith, Deak, Tomasi, Barber, Milhaud-Stewart. Merkin Concert Hall at 8. $9.

JACKLYN SCHNEIDER, soprano, with pianist Michael Fardink. Strauss's *Kammerspiegel* and the final scene of his *Capriccio.* Carnegie Recital Hall at 8:30. $10.

GROUP FOR CONTEMPORARY MUSIC, with the Gregg Smith Singers. Music by Varese, Stravinsky, Schoenberg. Carnegie Recital Hall at 2. $8.

ALEXANDER SCHNEIDER, violinist/**LAURENCE LESSER,** cellist/**JEAN-BERNARD POMMIER,** pianist/**LILIAN KALLIR,** pianist. Haydn trios and sonatas. New School, 66 W. 12th St., at 2. $5.

VIRTUOSI WIND QUINTET—New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with $2 museum admission.

METROPOLITAN ALL-STARS/JANN PARKER—Black History Month program. Museum of Natural History, C.P.W. and 79th St. (873-1300), at 2 and 4. Free.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; violinist Chin Kim. Debussy, Haydn, Beethoven. Bank Street College, 610 W. 112th St. (663-6021), at 3. $4.

JOANNE POLK, pianist/ **INGRID DINGFELDER,** flutist **ALICE GILES,** harpist. Bach, Spohr, Haydn, Bartok, Faure, Liszt. Nicholas Roerich Museum, 319 W. 107th St., at 3. Free.

WOODY SHAW, FREDDIE HUBBARD, JIMMY OWENS—Jazz at the Apollo Theater, 253 W. 125th St. (749-5838), at 5. $5–$15.

WINGSONG—Sathima Bea Benjamin, with Kenny Barron, Buster Williams, Ben Riley. Jazz Center of New York, 380 Lafayette Center (505-5660), at 7. $10.

THE COMPOSERS STRING QUARTET—Sessions, Beethoven. Columbia U., Low Memorial Library, 116th St. east of Broadway, at 3. $7.

MUSIC OF SOUTH INDIA, with T. Viswanathan on flute, Trichy Sankaran on mrdangam. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (362-0290), at 2:30. $8.

SEXTET SESSION, with trumpeter Valery Ponomarev, others. Jazz Cultural Theater, 368 Eighth Ave., 28th-29th Sts. (502-4300), at 6:30. $6.

MUSIC FOR HOMEMADE INSTRUMENTS—2. See 2/21.

BRONX ARTS ENSEMBLE, ORATORIO SOCIETY CHAMBER CHORUS, with Gerald Tarack, violinist; Lyndon Woodside conductor. Vivaldi, Weiner. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 3. $7.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; guitarist Eliot Fisk. Hindemith, Rodrigo, R. Strauss. Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 3. $5–$9.

AEOLIAN CHAMBER PLAYERS, with violist Eugene Becker, violinist Marc Ginsberg. Weber, Shostakovich, Brahms. Lehman College Center, Bedford Park Blvd., Bronx, at 3. Free.

JUBAL TRIO—Gershwin, Ives, Foster, Jean E. Ivey (N.Y. premiere). Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

BARGEMUSIC—See 2/20. Today at 4.

THE BROOKLYN TRIO—Chamber music. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

BENNY KIM, violinist. Snug Harbor Cultural Center, 914 Richmond Terrace, S.I., at 2. $6.

ROSLYN ARTISTS STRING QUARTET—"From Vienna to Broadway." Queens County Farm Museum, 73-50 Little Neck Pkwy. (718-468-4355), at 2. $4.

CONCERTS IN CHURCH SPACES—Hyon-min Yi, pianist. Bach, Haydn, Chopin, others. **Brick Presbyterian,** Park Ave. at 91st St., at 4. $5 . . . National Association of Composers; Charles Bestor, guest; also works by Bell, Kraft, Mazurek, Nanes. **Christ and St. Stephen's,** 120 W. 69th St., at 3. $5 . . . Omega Ensemble. Works of Chopin, Schubert. **Fifth Avenue Presbyterian,** Chapel entrance, 7 W. 55th St., at 2:30. $3 . . . Grace Church Choral Society, Boy Choir, Orchestra, Frank Cedric Smith director. Faure's *Requiem*; others. **Grace,** Broadway and 10th St., at 4. $5 . . . North/South Consonance, Robert Starer guest composer; also works by Darrell Handel, Sanders, Brooks. **Chapel of First Unitarian,** Pierrepont St. at Monroe Pl., Brooklyn, at 8. $5 . . . Brandenburg Collegium and Chorus, with soloists, Anthony Newman conductor. Bach's *St. John Passion.* **Holy Trinity,** 316 E. 88th St., at 3. $10 . . . James Welch, organist. Works of Preston, Bach, Pierne, Reger, others. **Riverside,** the Drive at 122nd St., at 2:30. Free. Preceded at 2 by a carillon recital by James R. Lawson . . . Village Chamber Orchestra, Robert Grehan conductor. Mendelssohn, Haydn, Bizet. St. Francis Xavier, 30 W. 16th St., at 2:30. $5 . . . Harpsichordist Gerald Ranck. Bach's *Art of the Fugue.* **St. John the Divine,** Amsterdam Ave. and 112th St., at 3:30. Free.

Monday, February 24

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; pianist Garrick Ohlsson. Brahms's Piano Concerto No. 1 and Symphony No. 3. Avery Fisher Hall at 8. $12–$25.

CHAMBER MUSIC SOCIETY—See 2/23. Tonight, 7:30.

SPECULUM MUSICAE—With baritone John Sprague. Henze's *El Cimarron.* Merkin Concert Hall at 8. $8.

WENDY YOUNG, harpsichordist. An all-Bach program. Carnegie Recital Hall at 8. $8.

DONNA MILANOVICH, flutist/**JAMES HARDER,** pianist. C.P.E. Bach, J.S. Bach, Alain. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

Tuesday, February 25

PHILADELPHIA ORCHESTRA, Erich Leinsdorf conductor; violinist Shlomo Mintz. Bartok, Shostakovich. Carnegie Hall at 8. $12, $16.

NEW YORK PHILHARMONIC—See 2/21. At 7:30.

CHAMBER MUSIC SOCIETY—See 2/23. Tonight, 7:30.

BARRY TUCKWELL, horn/**RICHARD RODNEY BENNETT,** pianist. Koechlin, Musgrave, McCabe, Bennett, Poulenc. 92nd Street Y at 8. $9.50–$12.50.

SYLVIA KAHAN, pianist. Bernstein, Schumann, Wolpe, McGinn, Ravel. Merkin Concert Hall at 8. $8.

OMEGA ENSEMBLE, with guests violinist Kathy Metz, jazz bassist Eddie Gomez, composer William McKinley. McKinley (world premiere), Von Winter, Chopin, Schubert. Carnegie Recital Hall at 8. $7.

MUSICAL ELEMENTS, Daniel Asia and Robert Beaser directors; tenor Paul Sperry. Foss, Ran, Rasmussen, Rodriguez, Miki. Cooper Union Great Hall, 7th St. and Third Ave., at 8. $8.

BEN HOLT, baritone. Music of Black Composers, IV. Trinity Church, Broadway at Wall St., at 12:45. Free.

JOE AND JANETTE CARTER—Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 6. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 2/18 at 8: Zandonai's *Francesca da Rimini,* Santi conducting; Scotto, Mauro, MacNeil, Hartman. 2/19 at 8: Handel's *Samson,* Rudel conducting; Mitchell, Te Kanawa, Sandra Walker, Jenkins, Macurdy, Cook. 2/20 at 8: Mozart's *Idomeneo,* Tate conducting; Valente, Behrens, von Stade, Lewis, J. Alexander, Jenkins. 2/21 at 8: Verdi's *Simon Boccanegra,* Myung-Whun Chung conducting (debut); Tomowa-Sintow, Milnes, Moldoveanu, Plishka, Clark. 2/22 at 2: *Francesca da Rimini*; same as 2/18 (broadcast, WQXR). 2/22 at 8: *Romeo et Juliette*; Cambreling conducting; Malfitano, Shicoff, Schexnayder, Macurdy.

Other

MIREILLE, by Charles Gounod. Juilliard American Opera Center production, with the Juilliard Symphony. Juilliard Theater, 155 W. 65th St. (874-7515, 0465). 2/21, 25 at 8; 2/23 at 3. $7, $10.

LUCIA DI LAMMERMOOR, by Donizetti. Amato Opera, 319 Bowery (228-8200). 2/21, 22, 3/1, 7, 8, 15, 22, 23 at 7:30; 2/23, 3/2, 16 at 2:30. $10.

THE BUS TO STOCKPORT AND OTHER STORIES, by John Cage. Barnard College Latham Playhouse, 119th St. and Broadway. 2/20, 21 at 8; 2/22 at 2 and 8. $3.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Final week of the season. Tickets $4–$38. 2/19 at 8: *The Goldberg Variations, Who Cares?.* 2/20 at 8: *The Goldberg Variations, Symphony in C.* 2/21 at 8: *Chants d'Auvergne, Eight More, Valse Triste, La Valse.* 2/22 at 2: *The Goldberg Variations, Symphony in C.* 2/22 at 8: *Chants d'Auvergne, Eight More, Valse Fantaisie, La Valse.* 2/23 at 1: *Chants d'Auvergne, Fancy Free, Who Cares?.* 2/23 at 7: Benefit for Dancers' Emergency Fund; $4–$48.

The Ohio Ballet

JOYCE THEATER—February 18–23. Program A: *Allegro Brillante, Tristeza, Light Breeze, Summoned Echoes, Patterns of Change*—2/18 at 7, 2/21 at 8, 2/23 at 2 and 7:30. Program B: *Untitled, Feral, Songs Without Words, Cascade*—2/19, 20 at 8; 2/22 at 2 and 8. $20.

Compagnie Maguy Marin

CITY CENTER THEATER—February 18–23. The French modern-dance group, in *May B,* after Samuel Beckett (N.Y. premiere). 2/18 at 7:30; 2/19, 20, 21 at 8; 2/22 at 2 and 8; 2/23 at 3. Tickets $12–$25.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **DJ McDonald and Dancers,** with guest Stuart Hodes. 2/19, 21 at 8; 2/23 at 2 . . . **Broadway Dance Center Company,** jazz and tap dancing. 2/20, 22, 23 at 8.

Other

AGLAIA DANCE PRODUCTIONS—2/20, 21 at 8:30: **Framewerks Co.,** works by Lynn Perkerson, Lisa Parkins, Gary Goodwin . . . 2/22, 23 at 8: **Susan Jacobson & Dancers,** in five premieres. Both at Middle Collegiate Church, 50 E. 7th St. (228-8108). $6.

BUTCH MORRIS PROJECT—Just Above Midtown, 503-511 Broadway (966-7020), 2/24 at 8. $6.

A DANCE CONCERT FOR ALL AGES, with three NYU companies. University Theater, 35 W. 4th St. (598-3459). 2/22 at 7:30, with reception, $7; 2/23 at 2, $6.

DANCEMOBILE INDOORS—2/20, Foot Steppin' Steps. 2/21, Nanette Bearden Contemporary Dance Theatre/Calabash Dance Co. 2/22, Urban Bush Women/Philadanco. 2/23, Fred Benjamin Dance Co. Symphony Space at 7:30. $7.

JEANETTE STONER & ZVI GOTHEINER—Three new dances by each. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 2/22, 23 at 8. $7.

K2 DANCE & ARTS COMPANY—St. Mark's Church, Second Ave. and 10th St. 2/20–23 at 8. $7.

MARTITA GOSHEN'S EARTHWORKS—Nikolais-Louis DanceSpace, 33 E. 18th St. (924-0077). 2/21 at 8 (a Gala; $10); 2/22 at 8, 2/23 at 2 and 8; $7.

"WITNESS," Peter Reed's new work. Stoler Gallery, 13 White St. (255-3326). 2/19–23 at 8:30. $12.50.

YUNI HOFFMAN MOVEMENT THEATRE, in "Dusk." Washington Square Church, 135 W. 4th St. (724-1773). 2/21, 22, 23 at 8. $6.

OTHER EVENTS

SEASONAL MATTERS these days can mean either winter or spring (a welcome thought!). Just consider: A **Winter Festival** is in progress at South Street Seaport, with "Romance on Ice," a skating show, daily through 2/23. It's performed by a cast of 12 on a special rink, near Pier 17, with first-come-first-served bleacher seating: Mon.–Fri. at 5:30, 6:15, and 7; Sat. and Sun. at 2:30, 3:15, and 4. Inside Pier 17, there's a runway show of winter and spring fashions, 2/17, 18, 19 at noon. Outdoors again for ice sculpture, horse-drawn sleighs, Currier and Ives singers, and more country ideas for city fun; all free . . . **Making Brooklyn Bloom,** an annual event at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), is set for 2/23, 10:30–3:30, and the theme this year is trees, so you'll hear about practical care, planting, city requirements for street planting, the Garden's champion trees, and more, all from experts. Free . . . **Vegetable-seed starting** with a spring garden in mind is the topic of a registration-required session at Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976), 2/23, 1–3. A bit of planting is part of the program; free.

ENTERTAINING THOUGHTS—Some choice Irish American fiddling can be heard when Chicagoan Liz Carroll is MC at a pair of concert parties called **Fiddler's Choice,** 2/22 at 8, 2/23 at 2:30, at the Ethnic Folk Arts Center, 179 Varick St. (691-9510). Among the women fiddlers on hand: Rose Conway, Maureen Fitzpatrick, Eileen Ivers, and the Canadian artist Lisa Ornstein with music of French Canada. Irish step-dancing and accompanying musicians on piano, guitar, tin whistle, button accordion, et al, will be part of the scene, which winds up with a dance party, or *ceili*; $6.50, with drinks for sale . . . **Coyote Falling in Love With a Star,** a favorite Native American tale, will be dramatized at the Museum of the American Indian, Broadway and 155th St. (283-2420), 2/22 at 2. Five story-players will incorporate traditional music and dance into the performance, which will get a repeat 3/22. Admission $2, students and seniors $1 . . . **Loisaida Empire,** with Brazilian percussionist Toni Nogueira, bids farewell to Carnival 2/21 at the Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950). There'll be musicians, dancers, and the sounds of *caxixi, repinque, agogo,* and more to sway to. Performance is at 8, and admission is $12 . . . If you're a devotee of one of the *Masterpiece Theatre* sleeper-masterpieces, **"Flickers,"** then be at the Museum of Broadcasting, 1 E. 53rd St. (752-4690), 2/22 for a marathon screening of this gem, all six episodes, beginning at 12:05. A favorite scene from the 1982 comedy—all about the early days of British filmmaking—is the wedding night of Arnie (Bob Hoskins) and Maud (Frances de la Tour) . . . The King's Men of the Kings County Shakespeare Company are busily doing their own thing with **The Winter's Tale,** which means Renaissance song, dance, and swordplay along with the magic words. They're at St. Michael's Church Concert Hall, 99th St. between Broadway and Amsterdam Ave., 2/21, 22, 28, 3/1 at 8; $6 donation (718-596-9685). Each of the King's Men plays more than one role, and all costume changes happen where the audience can see, and so become a part of it . . . The **Fourth Asian American International Video Festival** is on this weekend: 2/20 at 8, at Private Eyes, 12 W. 21st St., $6, and 2/21 at 8, 2/22 at 3, at Millennium Film Workshop, 66 E. 4th St., $4 (925-8685 for schedule).

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Sky Show, through 3/3, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2.

CALENDAR REMINDERS—A couple of events for booklovers: The **Greenwich Village Antiquarian Book Fair,** 2/21, 6–9:30; 2/22, 11–6:30; 2/23, 11:30–5; at P.S. 3, Hudson and Christopher Sts. There'll be special volumes from England and California, along with first editions, out-of-print titles, as well as Victorian prints, daguerreotypes, photographs, and other memorabilia. Admission Fri.: $10, with a cocktail party, includes all-weekend entry; single Sat., $4; Sun. $3. Some of the profits will go to the school's new-library fund . . . The Church of the Good Shepherd, 240 E. 31st St., will sponsor a **Flea Market and Book Sale,** proceeds going to the church Organ Fund, and you can browse among bric-a-brac, collectibles, books, antique clothing, and other people's treasures. Date is 2/22, 9:30–4. . . . **Ladies' Mile,** or 14th–23rd Sts., between Broadway and Sixth Aves., is subject of a slide lecture 2/19 at 6, at the landmark Salmagundi Club, 47 Fifth Ave., between 11th and 12th Sts. Margaret Moore will talk about this former elegant shopping sector, and show the photographs of Truman Moore to illustrate the area's past. The Greenwich Village Society for Historic Preservation is sponsor, and reservations are required (924-3895).

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

WORDS FROM THE WISE—Five weekends of "cross-cultural events" are in store for participants in **What Women Want: A Report on the United Nations Decade for Women.** This is subtitled "A Celebration of the U.N. Women's Forum, Nairobi, Kenya, July 1985," and will bring together over 100 women speakers to take part in a multi-media series of events: films, panel discussions, readings, and more. Dates are 2/21–3/23, and 101 Wooster St., the exhibtion space in the law firm of Dolgenos Bergen & Newman, is the place (219-2790). There is an installation of photographs of the Nairobi forum, along with crafts from Kenya, and opening-weekend events include films Fri. at 8 (donation asked), a panel on women's issues and the media Sat. at 2 (free), and all-day performance/music/reading events Sun. (also free). Drop by the SoHo gallery for the month's schedule . . . **On the Air With the Performing Arts:** A Decade of Television at Lincoln Center is a day-long symposium 2/19, 10–5, at Fordham University, Lincoln Center, 113 W. 60th St., open to the public. You'll hear people from the Met, Lincoln Center, Channel 13, the press, and others talk about behind-the-scenes coordination, producing and directing, criticizing the arts, the future of such programming, and more. You can get the lineup at Fordham; admission is free . . . **Collaborations in the Theatre** opens 2/24 at 7, at the Roundabout, 100 E. 17th St. A backstage look at the creative side of producing, the six-program series starts off with actors Cleavon Little and Judd Hirsch of *I'm Not Rappaport*, and single tickets are $10. A.R.T./New York is sponsor of the evenings, which continue into May and include discussion of design, dance, ensemble theater (989-5257).

TOURS

UPPER EAST SIDE HISTORIC DISTRICT—With Adventure on a Shoestring (265-2663). 2/23 at 3, meet at S.E. corner of 59th St. and Fifth Ave. $5.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Must reserve. 2/20 at 6, an **Illustrious Women** lecture-tour: a visit with Beate Gordon, director of the Asia Society's Performing Arts Program. Reception at 7, and a performance of traditional music from China; $20, or $10 for just lecture and reception.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—2/22 at at 1, meet at PPEC's headquarters, the Picnic House, P.P.W. and 5th St., Brooklyn (718-788-8500), for a walk in Prospect Park. $2, children $1.

EAST RIVER—U.N. to 125th St., with the Shorewalkers (663-2167). 2/23 at 10 a.m., meet on N.E. corner of First Ave. and 42nd St. $3.

INWOOD HILL PARK, with the Park's Friends—a look at winter and early-spring botany. 2/23 at 1, meet at the flagpole near the Isham St. entrance. $1.

URBAN PARK RANGERS—Walks and workshops, free unless noted. **Bronx:** 2/23 at 1, meet at the City Island Promenade, City Island Ave., at 1, for a look at animal wildlife in an urban park (548-7880) . . . **Brooklyn** (718-287-3400): 2/22 at 1, meet at Prospect Park West and 3rd St. for a look at the park circa 100-million B.C. 2/22 at 1, meet at Myrtle Ave. and St. Edward's St. for a session about Brooklyn and the American Revolution. 2/23 at 1, meet at Grand Army Plaza arch to explore Prospect Park's past with the aid of old photographs . . . **Manhattan** (379-3091): 2/22 at 2, meet at 181st St. and Riverside Dr. to visit Ft. Washington Park. 2/23 at 10 a.m., meet at the Dairy, 65th St. west of the zoo, for a cross-country-ski trek (4 hours); if no snow, then a walk; take your own equipment . . . **Queens** (718-699-4204): 2/23 at 1, meet at the Kissena Park Nature Center, Rose Ave. and Parsons Blvd., for a walk on the park Nature Trail. 2/23 at 1, meet at McNeil Park, Poppenheusen Ave. and 119th St., to spy on insect life as it adapts to wintry chill . . . **Staten Island** (718-442-1304): 2/23 at 1, meet at Silver Lake Park Tennis House, Forest Ave. and Hart Blvd., to learn about romance among some animals.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

SOUTH STREET SEAPORT MUSEUM—Three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship *Wavertree*, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also documentary films and gallery talks.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Winter nature walk every Sun. through 3/16, at 11 a.m. Free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): 2/22 at 10 a.m., a botanical safari; $2. Wetland walks, Sun. at 1; $1. Woodland walks, Wed. at 10 a.m. through Feb. $1.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 2/22 at 11 a.m., meet on N.W. corner of 72nd St. and Fifth Ave. for a tour of the geological resources of Central Park.

SPORTS

PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 2/21 vs. Seattle; 2/23 vs. L.A. Clippers; 2/25 vs. Boston. All games at 7:30; $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 2/19 vs. Chicago; 2/21 vs. L.A. Lakers; 2/25 vs. Golden State. All games at 7:30; $6–$17.

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OTHER EVENTS

4400)—2/19 at 7: LaSalle vs. Army; at 9: Notre Dame vs. Manhattan. $8–$12.50.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 2/20 vs. St. Louis; 2/24 vs. Minnesota. All games at 7:30; $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 2/22 at 5:05 Detroit. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 2/20 at 7:35 vs. Quebec; 2/22 at 1:35 vs. L.A. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 2/22, the Next Move Handicap; 2/23, the Correction Handicap.

STEPS (New York Road Runners Club; 860-4455)—2/23 at 10 (10:25 for women): Bagel Run (10K); starts and ends at Columbus Circle. Adults, $7; seniors and students, $4.

CHILDREN

THE MUPPET SHOW is at Madison Square Garden's Felt Forum (564-4400), through 3/2. 2/19, 20 at 11 and 2:30; 2/21 at 2:30 and 7:30; 2/22 at 11, 2:30, and 7:30; 2/23 at 1 and 4:30. $7.50, $9.50.

ONCE UPON A SUNDAY at the 92nd Street Y (1395 Lexington Ave.; 427-6000, ext. 137) with balloonist Allynn Gooen. 2/23 at 2:30. Free.

COZY UP TO THE FIRE and read a book at Wave Hill (675 W. 252 St.; 549-2055). 2/23, from 2:00–4:30 p.m. Free with musem admission (adults, $2; seniors, $1; children, free).

AFRICAN FOLKTALES, by Edmund Felix and Hilary Badger, at the Triplex (199 Chambers St.; 618-1980). 2/22 at 1. $4.

DIGGING UP JERUSALEM—Work on a simulated excavation site to unearth replicas of 2,000-year-old objects; examine ancient artifacts from the "Israel in Antiquity" exhibit. For ages 5–10 (children only). Jewish Museum, 1109 Fifth Ave. (860-1863), 2/23 at 1 and 2:30. $3, museum admission included; must reserve.

THE EMPEROR'S NEW CLOTHES will be unveiled at the Martin Theatre (108 E. 89th St.; 722-5160); presented by Dalton PTA's Entertainment Committee and Maximillion Productions, written by Peggy Simon Traktman, directed by Sue Lawless. 2/22 at 2. $4.

PAPAGENO PUPPET THEATER presents "Cinderella" at the Brownstone School (128 W. 80th St.; 316-6812) every Sat. and Sun. through 3/2. $2.50.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Cinderella," performed by eighteenth-century hand-carved puppets. Sundays at 2, through 3/23. $3.50.

HARLEQUIN & COMPANY will be presented by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716), through 3/22. Sat. at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

THEATREWORKS/USA presents "When the Cookie Crumbles, You Can Still Pick Up the Pieces" at the Promenade Theatre (2162 Broadway, at 76th St.; 595-7500). 2/22 at 1, 2/23 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180 days, 249-8569 eves)—2/23 at 1: "Cinderella"; at 2:30: "Jack and the Rock 'n' Roll Beanstalk." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—2/21, 22 at 11 and 1: "Duke's Wild Variety of Street Theatre," by Duke Kraus. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) will present a magic show. Sat. at 2, featuring Torkova and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677) presents "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun. through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)— Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . 2/22 at 2: "Italian Works of Art at the Cloisters," a gallery talk for children (adults, $4.50; children, $2.50; 923-3700). (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/22 at 11: "A Winter Walk"; at 1: "Winter Journals." 2/23 at 2 and 3: "The Earth Sleeps: Winter Reveries" . . . At the **Marionette Theatre** (988-9093): "Aladdin"; Tue.–Fri, 10:30 a.m. and 12 noon, Sat., 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089): "The Emperor and the Nightingale," about a king, a housemaid, and her songbird; Mon.–Fri, 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharotts Rd., Charleston, S.I.; 718-967-1976)—2/22 at 1: "Woodcraft for Children." Free, but registration required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . 2/22 at 2: Kobla Mensa Dente teachs the Peta Peta, Che Che Kule, and Oware. 2/23 at 2: demonstration of native American games with Sean McLaughlin. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 2/22 at 1:30: "The Captain Dan and Conrad Show" ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). 2/23 at 2:30: "From Congo to Cool," by Richard Dixon ($3). Hours: 1–5, closed Mondays. Free museum admission.

NEW YORK PUBLIC LIBRARY—"Afro-American Tales" in honor of Black History Month, at the **Washington Heights** branch (1000 St. Nicholas Ave.; 923-6054). 2/19 at 4. Free . . . "Stories From Around the World," told by Joan Shapiro, at the **Ottendorfer** branch (135 Second Ave.; 674-0947). 2/21 at 4. Free.

SOUTH STREET SEAPORT MUSEUM (207 Front St.; 669-9424)—2/22 at 1: "Whales' Tales: Stories of the Sea for Children," with Jack Putnam (free with museum admission). Hours: 11–5, closed Mon. Adults, $4; seniors, $3; children, $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—2/19 at 2: "Signs and Symbols Workshop: Talking Pictures." 2/20 at 4:15 and 6: "Black Americans We Should Not Forget," by the Children's Museum Theatre Club. 2/22 at 2: "Harlem Remembered." 2/23 at 2: See 2/20. 2/24 at 2: "Paper and Ink From Plants." Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

BROOKLYN HISTORICAL SOCIETY (128 Pierrepont St.; 718-624-0890)—A Black History Month event, featuring puppet-making in turn-of-the-century styles; compose a simple script. 2/22, from 2 to 4. Free (reservations required).

STATEN ISLAND CHILDREN'S MUSEUM (15 Beach St., S.I.; #1 bus from the ferry; 718-273-2060)—"Big Top Puppets," by Amy Trompetter, an ongoing exhibit of free-standing "circus puppets" that perform when activated by visitors . . . 2/22 at 11, 1, and 3: "Folktales and African Drums," by Jehan Clements. Hours: weekends, 10–5. $2.

EXHIBITS—"The Ask Shagg Exhibit: Stop Fighting Like Cats and Dogs," 100 drawings that depict the solution to the question "How do you stop a dog and a cat from fighting?" The General Library and Museum of the Performing Arts (111 Amsterdam Ave., at Lincoln Center; 870-1633, 4). Through 2/28. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tue-Sat. noon–4. D Tue.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. a.m. **(I)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway, 219–0157. Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate. Res. sug. L Mon.–Fri. noon–5. Br. Sat.–Sun. 11:30 –5. D daily 6–midnight. Ent. Thurs.–Sat. eves., & Br. Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio &

Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. **(I) No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M) AE, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M) No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I-M) AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I) AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I) AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M) AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M) AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M) AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I) AE, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E) AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M) AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M) AE.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E) AE, CB, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M) AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M) AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M) AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M) AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M) AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M) AE, MC, V.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M) No credit cards.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M) AE, CB, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M) AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M) AE, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M) AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M) AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M) AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M) AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M) AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M) AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M) AE, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M) AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E) AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M) AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M) AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I) AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M) AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M) AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Tues. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M) AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: calamari & vegetables, grilled veal chop with shiitake mushroom sauce, chicken roulade with basil, spinach & mozzarella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. til 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

AVGERINOS—153 E. 53rd St., in Citicorp Bldg., 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, mousaka, various siskebab. Res. sug. for D. L daily 11–5. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St.,758-8320. Formal. International. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10. After-theatre S nightly 10:30–11:45. Private parties for 30. **(E)** **No credit-cards.**

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. **(I)** **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri.

noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb, sushi bar. Res. sug. L Tue.–Sat. noon–4. D Tue.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. & Mon. **(M)** **AE, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA !—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan–Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L & pre-theatre D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scallopini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta.

Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th–65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.–Fri. noon–4. D Mon.--Fri. 4–midnight, Sat.–Sun. noon–midnight. Private parties for 35. **(M)** **AE, DC.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight. Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.–Sat. 5–11. Closed Sun. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

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THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JULIA, A GARDEN RESTAURANT—226 W. 79th St., 787-1511. Casual. Continental. Spcls: poached sole with saffron & tomato butter sauce, grilled calves liver with red wine & shallot butter, fettuccine with wild mushrooms. Res. sug. L/Br daily 11:30–5. D daily 5–2 a.m. Jazz Sun. from 9 p.m.**(M)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/19, 26, Alan Kamen Duo. 2/20, 27,Charles Blenzig Duo. 2/21, 29th Street Sax Quartet. 2/17, 24, Cecil Gregory & Trio. 2/18, 25, Marie McAuliffe Duo. 2/23, The Sweet Hots. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 2/19, The Longhouse. 2/20, The Adults, Gar Francis, Little Mike and the Tornados. 2/21, Annie Dinerman, Zero, G-Jam, Blame Our Parents. 2/22, Diane Ponzio, Venus Fly-Trap, Crashcourse, Neon Scream. 2/24, Radio Max, The Fuse. 2/25, Comedy Nite, McG by Joey Novik, Baker Lee & 5 Fun Boys. 2/26, The Longhouse, Joe Bidewell, Michael Rossi, The Peace Corps, Paul Clements. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 2/23, Dave Valentin Group; Ray Barretto Orchestra. 2/24, Jerry Gonzales & Fort Apache. 2/25–3/2, Mongo Santamaria; Arturo Sandoval. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 2/19, 26, Beth Winter & Garry Dial. 2/20–22, Harold Mabern. 2/23, Michael Rabinowitz. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. 2/18–23, Gail Wynters. 2/25–3/2, Dakota Staton. Tues.–Thurs. at 9:30 & 11:30, Fri. & Sat. add 1 a.m. show. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio with Hal Dodson on bass and Bob Emory on drums. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 2/22, Jumbo String Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/18–22, John Abercrombie Trio with Marc Johnson and Peter Erskine; The Gary Burton Group. 2/25–3/2, Stanley Turrentine. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 2/19, The Lyres; Ben Vaughn Combo; The A-Bones. 2/20, The Stigalators. 2/21, Ellen McIlwaine. 2/22, Jim Dawson, Paul Geremia. 2/23, Joe Bidewell & 3 Others. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 2/19–22, Patricia Barber & Michael Arnopol. 2/23, Danny Mixon Duo; Peter Malinverni. 2/25, Peter Malinverni; Michael Moore. **Upstairs:** 2/20 at 8, Lynn Vardaman and Christopher Vassiliades in *Class Act.* 2/21, Megan Murphy, Mike Roseman; Gail Boggs, Brenda Madison; comedy at midnight. 2/22, cabaret with singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/19–22, 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer-pianist Bob Dorough. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 2/20, Stefanie Singer. 2/21, Lou Ursone, Katie Cabrera. 2/22, Jessica Wicken, Katie Cabrera. 2/23, Lisa Cosman. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 2/19, Super Singers, Connie Watkins. 2/25, Guitar Virtuoso Series with Barry Finnerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. 2/18–22, pianist Lee Ann Ledgerwood with Steve La Spina on bass. 2/25–3/1, pianist Corky Hale and Don Trenner with Jay Linhart on bass. **AE, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 2/19,20, Dorothy Stallworth. 2/21,22, Phoebe Legere. 2/23,24, Jill McManus. 2/25, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/21, Fine Young Cannibals. 2/22, Social Distorion. 2/24, Glenn Burtnick; O.K. U.K.; Blue Suede Shoes. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 2/17, 24, Gil Evans's Orchestra. 2/18–23, Art Farmer; Benny Golson Jazztet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 2/22, singer Sarah Dash, formerly of the rock/soul group LaBelle, Tues.–Thurs. at 8 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 2/17, Baxters; The Works. 2/18, The Bullies. 2/19, Cakewalk with Greg Trooper. 2/20, Elliott Murphy & Band. 2/21, 22, Buster Poindexter & the Banshees of Blue. 2/25, Young Turks/Block Rock. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Thru 3/2, pianist Ray Bryant with Jimmy Rowser on bass, except 2/24, when the Roger Kellaway Trio play. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 2/24, Mel Lewis Big Band. 2/25–3/2, Phil Woods Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 2/18, 25, Don Leight and his Masters of Swing. 2/19–23, Red Holloway. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 2/17–22, pianist Junior Mance with Marty Rivera on bass. 2/23, guitarist Gene Bertoncini with Michael Moore on bass. 2/24–3/1, pianist Kirk Lightsey with Cecil McBee on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/19 & 20, The Trips Festival with John Cippolina, Joey Covington, Greg Douglas, Dave Margen and Alex Ligertwood. 2/21 & 22, Robert Gordon. 2/23–25, Chuck Berry. 2/26, Queen Ida. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 2/19, Soozie Tyrell and the Saddlites. 2/20, Showcase. 2/22, 23, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Tues.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrienne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. 2/17–23, Richie Gold, Rich Gaglairdi, Nancy Redman, Rhonda Handsome, Susan Jeremy, Danny Curtis and Hiram Kasten. 2/24–3/2, Richie Gold, Eddy Strange, Taylor Mason, Danny Curtis, Hiram Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Every Fri. & Sat. at 10, Weekend Comedy Explosion! with m.c. Elizabeth Wolynski. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich and Dick Brooks. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 2/19, magician Imam and comedian Terry Day. 2/20, magician Devlin, Terry Day. 2/21, 22, Imam and comedian David Charnee. 2/25, showcase. 2/26, Imam, Terry Day. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St., 517-2020. A new comedy/cabaret club spotlighting Stuart Bloom, Steve Mandell, and host/m.c. Gary Schuman. Shows Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 & midnight. **AE.**

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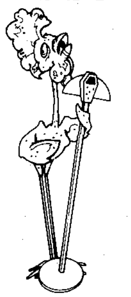

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DISCO/DANCING

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. **AE, CB, DC, MC, V.**

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. / **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7-1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/1, The Tommy Furtado Quartet alternating with singer-pianist Glen Covington and his trio, nightly except Sun., from 7:30 to 3 a.m. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.-Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.-4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. Thru 2/20, Egberto Gismonti; Nando Carneiro. 2/25, Mario Rivera & the Salsa Refugees. 2/26, Rance Allan & Group (gospel). **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie ...Thru 3/1, Larry Adler and his harmonica team up with a "performing piano," Tues.-Thurs at 9, Fri. & Sat. at 9 & 11. 2/20, Vince Giordano & the Nighthawks. 2/21, Dick Hyman. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, from 2/5, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and The Magnificent Force, Sun.-Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 2/23, singer Keely Smith, Tues.-Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. 2/25-3/2, jazz singer Carol Sloan. **AE.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. Every Mon. at 8, *Interplay,* improvisational group; *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard at 10. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/19, Bob Russo. 2/20, Leigh Clarkgranville. 2/21, Jeanne Gagne; Kimberly Kaiser. 2/22, Sturart Dillon & Mike Wade; Jeff Loeffelholz. 2/23, Gerta Grunen; Lezanne. 2/25, Marjorie Miller. 2/26, Danica Galich & Dimitri Alexander. 2/27, Leigh Clarkgranville. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.-Fri. 6-11. Pianist Nancy Winston, Sat.-Sun., 6-11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.-Sat. 9:30-1:30 a.m. **AE, CB, DC, MC, V.**

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Keith Ingham plays every Mon.-Fri. from 6-1 a.m. Charles Albert takes over on Sat. from 6-1 a.m., Sun. 6-midnight. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Every Fri.-Sat., from 7-1 a.m, dine and dance to the Bourbon Street Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/21, The Kathy and Mo Show. **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.-Sat. from 10-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 2/19, Jerry Ellis. 2/20, Paul Edwards. 2/21 & 22, Judy Dreston & David Lahm; Charles Lindberg, piano, & Lisa Hall. 2/23, Charles Lindberg & Lisa Hall. 2/25, Linda Rose. **AE.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Thurs. from 8, Fri.-Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Feb. 19

3:00/WNCN—Haydn: Sonata for Piano #58 in C; **J. C. F. Bach:** Trio Sonata for Flute, Violin & Continuo in A.

WNYC—American organ music.

4:04/WQXR-AM/FM—Harty: "A Comedy" Ov; **Bach:** Trio Sonata in d.

5:00/WNCN—Grieg: Nordic Melodies, Op. 63; **Thomson:** Four Songs From William Blake.

6:00/WNCN—Various: Flemish music of 1500; **Handel:** Cto Grosso in F, Op. 3, #4b.

7:04/WQXR-AM/FM—Corelli: Cto Grosso in B-Flat, Op. 6, #11; **Mozart:** Divertimento in D.

8:00/WNCN—Vivaldi: Cto for 2 Mandolins, Strings & Organ; **Schumann:** Fantasiestucke, Op. 12.

WNYC—Milhaud: *Le Boeuf sur le toit;* **Alkan:** Sym for Piano Solo.

8:05/WQXR-AM/FM—Mozart: Violin Cto #5 in A; **Liszt:** *Tasso.*

9:00/WNCN—Bach: Cantata, "Widerstehe doch der Sunde"; **Bloch:** *Schelomo.*

Thurs., Feb. 20

3:00/WNCN—Bach: Orchestral Suite #2 in b; **Rubinstein:** Romance in E-Flat, Op. 44.

WNYC—American Opera and Musical Theater. **Bray:** *The Ethiop;* **Carr:** *Lady of the Lake.*

4:04/WQXR—AM/FM—Wagner: *Tannhauser:* Ov; **Vivaldi:** Flute Cto in G, Op. 10, #6.

5:00/WNCN—Haydn: Piano Trio in F; **Mancini:** Sonata for Recorder in d.

6:00/WNCN—Schubert: Andantino varie for Piano Four Hands in b, Op. 84, #1; **Haydn:** Sym #2 in C.

7:04/WQXR-AM/FM—Pergolesi: Concertino #5 in B-Flat; **Mozart:** Qt in C for Flute & Strings.

8:00/WNCN—Rossini: *L'Italiana in Algeri:* Ov; **Puccini:** *La Boheme:* Death of Mimi.

WNYC—The Chamber Music Society of Lincoln Center. With guest Andre-Michel Schub. **J. S. Bach:** Trio Sonata in G for 2 Flutes & Continuo; **Ravel:** *Trois Poemes de Stephane Mallarme* for Mezzo-Soprano, Strings, Winds and Piano.

8:05/WQXR-AM/FM—Weber: Clarinet Cto #2 in E-Flat; **Shostakovich:** Chamber Sym for Strings, Op. 110.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Rosemary Clooney, vocalist and the New York Pops, conducted by Skitch Henderson. **J. Wilcox Jenkins:** "An American" Ov; **Ives/Schuman:** Variations on "America"; **I. Berlin:** Medley of songs; **A. and D. Previn:** "You're Gonna Hear From Me"; **W. Gross and J. Lawrence:** "Tenderly."

Fri., Feb. 21

3:00/WNCN—Mozart: Cto for Piano #12 in A; **Handel:** Cto Grosso in C, "Alexander's Feast."

WNYC—American Originals: Henry Cowell, Spike Jones, others.

4:04/WQXR—AM/FM—Gershwin: Second Rhapsody for Piano & Orch; **Rodrigo:** Invocation & Dance.

5:00/WNCN—Haydn: Divertimento in E-Flat; **Liszt:** Spanish Rhapsody.

6:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #4; **F. Couperin:** Pieces de Clavecin: Ordre #13: "Les Folies Francaises."

7:04/WQXR-AM/FM—Bach: Flute & Harpsichord Sonata in F; **Respighi:** *The Fountains of Rome.*

8:00/WNCN—Dowland: *Lachrimae:* Galliard; **Handel:** *Water Music:* Suite #1 in F.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Respighi: *Belfagor:* Ov; **Brahms:** Violin Cto in D.

9:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a; **Janequin:** Songs.

9:06/WQXR—AM/FM—The Detroit Symphony Orchestra. Kazimierz Kord, conductor; pianist Jutta Czapski. **Mussorgsky:** *Night on Bald Mountain;* **Shostakovich:** Piano Cto #2; **Rachmaninoff:** Sym #2.

Sat., Feb. 22

10:00 a.m./WNCN—Chopin: Nocturne in E-Flat, Op. 9, #2; **Chopin:** Cto for Piano #2 in f, Op. 21.

10:04 a.m./WQXR-AM/FM—Vivaldi: *Tito Manlio:* Ov; **Tchaikovsky:** Variations on a Rococo Theme, Op. 33.

11:00 a.m./WNYC—The Salzburg Festival. **Mozart:** Sym in G; Piano Cto in C.

12:00/WNCN—Beethoven: "Name Day" Ov, Op. 115; **Bach:** Partita for Harpsichord #7 in b.

12:05/WQXR-AM/FM—Leclair: Violin Cto in C; **Brahms:** Sixteen Waltzes, Op. 39.

1:00/WNYC—Handel's *Semele.* A special encore broadcast of last year's performance at Carnegie Hall. With John Nelson (conductor), Kathleen Battle, Marilyn Horne, Rockwell Blake, Samuel Ramey, Jeffrey Gall, Walter Macneil, Sylvia McNair, James Patterson.

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Zandonai:** *Francesca da Rimini* (Scotto, Mauro, MacNeil, Lewis/Santi).

4:00/WNCN—Ravel: Ov "de Feerie"; **Arne:** Sym #4 in c.

5:00/WNCN—Bach: Sonata for Flute or Violin & Harpsichord in g; **Barbella:** Sonata for Flute in C.

6:05/WQXR-AM/FM—Mozart: Sym #38 in D; **Debussy:** *Images,* Book I.

8:00/WNCN—Artist's Image. Alicia de Larrocha, pianist. **Mendelssohn:** *Songs Without Words,* Op. 67: #4 in C, "Spinning Song"; **Mozart:** Sonata for Piano #10 in C.

8:04/WQXR-AM/FM—Liszt: Piano Sonata in b.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 International Singing Competition in Toulouse, France.

WNCN—Saturday Night Opera. **Verdi:** *Un Ballo in Maschera* (Battle, Price, Ludwig, Pavarotti, Bruson, Nat'l Phil Orch/Solti).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Riccardo Chailly, conductor; violinist Young Uck Kim. **Stravinsky:** *Four Norwegian Moods;* **Mozart:** Violin Cto #4 in D; **Stravinsky:** *The Rite of Spring.*

9:30/WKCR—Opera Fanatic. Stefan Zucker, host.

Sun., Feb. 23

9:04 a.m./WQXR-AM/FM—Haydn: String Qt #44 in B-Flat; **Ravel:** *Le Tombeau de Couperin.*

10:00 a.m./WNCN—Classic Guitar. **Mendelssohn:** *Songs Without Words,* Op. 19: #6 in g, "Gondola Song"; **Bach:** Partita for Violin Solo #1 in b.

WNYC—Puccini: Capriccio Sinfonico; **Ravel:** String Qt in F.

11:00 a.m./WNCN—Rossini: *William Tell:* Ov; **Haydn:** Sym #99 in E-Flat.

12:00/WNCN—R. Strauss: *Metamorphosen* for 23 String Instruments; **C. P. E. Bach:** Fantasia in f-sharp.

1:00/WNCN—Chicago Symphony Orchestra. Rafael Kubelik, conductor; organist Edgar Krapp. **Kubelik:** *Peripeteia for Organ & Orch* (world premiere); **Beethoven:** Sym #3, Op. 55, "Eroica."

WNYC—Handel: *The Faithful Shepherd Suite.*

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; pianist Bennett Lerner. Eighty-fifth birthday program for Aaron Copland. **Copland:** *Fanfare for the Common Man; Prairie Journal;* Cto for Piano & Orch; *Letter From Home; John Henry;* Sym #1.

4:00/WNCN—Schubert: Serenade, "Hark, Hark, the Lark"; **Saint-Saens:** *Carnival of the Animals.*

6:00/WNCN—Gliere: *Red Poppy:* Russian Sailors' Dance; **C. P. E. Bach:** Variations on *Folies d'Espagne.*

7:30/WNYC—Handel's *Ariodante.* The American world premiere featuring Concert Royal, with James Richman (conductor), Judith Malafronte, Cynthia Miller, Julianne Baird, Anne Monoylos, Wilber Pauley.

7:35/WQXR-AM/FM—R. Strauss: *Till Eulenspiegel's Merry Pranks.*

8:05/WQXR-AM/FM—Delta Opera House. **Berlioz:** *The Damnation of Faust* (von Stade, Riegel, van Dam, Chicago Sym Orch & Chorus/Solti.)

Mon., Feb. 24

3:00/WNCN—M. Haydn: Cto for Violin in A; **Bach:** *Christmas Oratorio.*

4:04/WQXR-AM/FM—J. Stamitz: Sinfonia in A; **Brahms:** Ballade #2 in D, Op. 10, #2.

5:00/WNCN—Grieg: Lyric Suite, Op. 54; **Schubert:** Allegro in a, Op. 144, "Lebenssturme."

6:00/WNCN—Telemann: Cto for Recorder in F; **Milhaud:** *Scaramouche:* Suite for 2 Pianos.

7:04/WQXR-AM/FM—Cannabich: Sinfonia Concertante in C; **Chopin:** Etudes, Op. 10, #1–6.

8:00/WNYC—The Frick Collection. Arkady Aronov, pianist. **Mozart:** Sonata in D; **Chopin:** Ballade #4 in f, Op. 52.

8:05/WQXR-AM/FM—Vivaldi: Cto in B-Flat for Violin & Cello; **Bruch:** Violin Cto #1 in g.

9:00/WNCN—Mozart: Sym #24 in B-Flat; **Bach:** Cto in F, "Italian."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Itzhak Perlman. **Beethoven:** Violin Cto in D.

Tues., Feb. 25

3:00/WNCN—R. Strauss: Cto for Oboe in D; **Handel:** Cto Grosso in C, "Alexander's Feast."

WNYC—Glenn Gould in 20th-century music.

4:04/WQXR-AM/FM—Moscheles: Concertante in F for Flute, Oboe & Orch; **Debussy:** *Nocturnes of Orchestra:* Nuages.

5:00/WNCN—Dohnanyi: Variations on a Hungarian Folk Song, Op. 29; **Smetana:** *Ma Vlast:* The Moldau.

6:00/WNCN—Severac: *En Vacances:* Book II; **Handel:** Cto Grosso in d, Op. 3, #5.

7:04/WQXR-AM/FM—Offenbach: Ov "to a Grand Orch"; **Schubert:** Sixteen German Dances and Two Ecoissaises.

8:00/WNCN—Eliot Fisk, guitarist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Berg:** 3 Pieces, Op. 6; **Mozart:** Sinfonia Concertante in E-Flat; **Schubert:** Rondo in A.

8:05/WQXR-AM/FM—Haydn: *Le Pescatrici:* Ov; **Bax:** Sym #4.

9:00/WNCN—Mozart: Rondo for Horn & Orch in E-Flat; **Schubert:** Sym #8 in b, "Unfinished."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; mezzo-soprano Milagro Vargas, bass Malcolm Smith, Saratoga-Potsdam Chorus. **Wagner:** *The Flying Dutchman:* Ov; *Siegfried:* Idyll; *Die Walkure:* Wotan's Farewell; **Glass:** *Civil Wars*: the Rome Section, Parts B & C.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, February 19–21 and 24–25

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800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/A Message From Garcia
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/The Alfred G. Graebner Memorial High School Handbook
Mon/The Mysterious Stranger
Ⓢ Fri/**Movie:** Rope
Tue/**Movie:** Les Miserables

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Tue/The Alfred G. Graebner Memorial High School Handbook
Ⓢ Mon/**Movie:** Kidco

6:35
Ⓗ Fri/The Adventures of Robin Hood

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
Ⓗ Wed/Emma and Grandpa
Thu/The Berenstain Bears' Comic Valentine
Ⓢ Wed/The Jilting of Granny Weatherall
Thu/Faerie Tale Theatre: Cinderella (cc)

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Fri/It's Showtime
Tue/Joshua's Confusion

8:00
⓫ Challenge of the Gobots
⓭ 3-2-1 Contact
Ⓗ Wed/**Movie:** The Goodbye Girl
Thu/**Movie:** Sahara
Fri/**Movie:** Warlords of Atlantis
Mon/**Movie:** The Terry Fox Story
Tue/**Movie:** Dreamscape
Ⓢ Wed/**Movie:** Kidco
Thu/**Movie:** Ups and Downs
Fri/**Movie:** To Be or Not to Be (cc)
Tue/**Movie:** Rocky

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
Ⓢ Mon/**Movie:** Two of a Kind (cc)

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Love Boat
⓭ Wed, Thu, Fri/Sesame Street
㉛ AM Weather
Ⓦ Wed/Rick Springfield: The Beat of the Live Drum
Thu/**Movie:** Misunderstood
Fri, Tue/**Movie:** Repo Man
Mon/**Movie:** Blood Simple

9:05
⓭ Mon, Tue/Sesame Street

9:15
㉛ Tue/City Comment

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Partridge Family
㉛ Tue/Newton's Apple

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ My Favorite Martian
⓫ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Harry & Son
Thu/**Movie:** St. Helens
Fri/**Movie:** Dreamscape
Mon/**Movie:** The Dresser
Tue/**Movie:** Mrs. Soffel (cc)
Ⓢ Wed/**Movie:** Gaslight
Thu/**Movie:** The Devil Makes Three
Fri/**Movie:** The Tartars
Mon/**Movie:** Until They Sail
Tue/**Movie:** Never So Few
Ⓦ Wed/The Doors: Dance on Fire

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphaël
❾ My Favorite Martian
⓫ Best Talk in Town

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Bruce Forsyth's Hot Streak
❾ Bewitched
⓫ What's Hot! What's Not?
Ⓦ Wed/**Movie:** The Falcon and the Snowman
Thu/**Movie:** Tomboy
Fri/**Movie:** Firestarter
Mon/**Movie:** Runaway
Tue/**Movie:** Mrs. Soffel

11:30
❹ Scrabble
❺ All in the Family
❼ New Love American Style
❾ I Dream of Jeannie
⓫ News
Ⓢ Wed/Tears for Fears: Scenes From the Big Chair
Fri/**Movie:** Running Brave

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
⓫ Odd Couple
Ⓗ Wed/That's Dancing
Thu/**Movie:** The King of Comedy
Fri/**Movie:** Mrs. Soffel
Mon/**Movie:** Arabian Adventure
Tue/**Movie:** Sahara
Ⓢ Thu/**Movie:** Rocky
Mon/**Movie:** Turk 182! (cc)

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Wait Until Dark (1967). Audrey Hepburn, Alan Arkin.
Thu/**Movie:** Dr. Terror's House of Horrors (1965). Peter Cushing, Christopher Lee.
Fri/**Movie:** The Beast Must Die (1974). Calvin Lockhart, Peter Cushing.
Mon/**Movie:** Whatever Happened to Aunt Alice? (1969). Ruth Gordon, Geraldine Page.
Tue/**Movie:** Lady in a Cage (1964). Olivia de Havilland, Jeff Corey.
Ⓢ Wed/**Movie:** Two of a Kind (cc)
Tue/**Movie:** Rope

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
Ⓦ Thu/**Movie:** Secrets
Fri/**Movie:** Exterminator 2
Mon/**Movie:** Misunderstood
Tue/**Movie:** A Nightmare on Elm Street

1:15
Ⓦ Wed/**Movie:** Beyond the Walls

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough
Ⓢ Fri/**Movie:** The Empire Strikes Back

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
Ⓗ Wed/Not *Necessarily* the News
Thu/**Movie:** The Brother From Another Planet
Fri/**Movie:** The Terry Fox Story
Mon/**Movie:** Son of the Not-So-Great Moments in Sports
Tue/**Movie:** St. Helens
Ⓢ Wed/**Movie:** The Flamingo Kid
Thu/**Movie:** Turk 182! (cc)
Mon/**Movie:** Kidco
Tue/**Movie:** Star Trek III: The Search for Spock

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
Ⓗ Wed/**Movie:** Skokie

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet: Meat Dumplings
Fri/Madeline Cooks: Mussels and Lobsters
Mon/Great Chefs of Chicago: John Draz
Tue/Yan Can Cook: Peking—Northern China
Ⓗ Mon/Rumpelstiltskin
Ⓦ Wed/The Doors: Dance on Fire
Thu/**Movie:** Misunderstood
Fri/**Movie:** Repo Man
Mon/**Movie:** Blood Simple
Tue/**Movie:** Repo Man

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House (cc)
Thu/Square-Foot Gardening
Fri/Cats and Dogs: Stress and Dogs
Tue/House for All Seasons
Ⓗ Mon/ The Mysterious Stranger

3:35
⓭ Mon/All New This Old House (cc)

4:00
❷ Quincy
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
⓭ Wed, Thu, Fri/Sesame Street (cc)
Ⓗ Thu/**Movie:** Heidi (1968).
Fri/The Adventures of Robin Hood
Tue/The Alfred G. Graebner Memorial High School Handbook
Ⓢ Wed/**Movie:** Kidco
Thu, *Mon*/ Misunderstood Monsters
Fri/Fatty Finn
Tue/Joshua's Confusion
Ⓦ Wed/Rick Springfield: The Beat of the Live Drum

4:10
⓭ Mon, Tue/Sesame Street

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Good Times
㉛ World TV Presents
Ⓗ Wed/Emma and Grandpa
Ⓢ Tue/**Movie:** Les Miserables

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch
❾ Police Woman
⓫ Eight Is Enough
⓭ Wed, Thu, Fri/Mister Rogers' Neighborhood
Ⓗ Wed/The Alfred G. Graebner Memorial High School Handbook
Fri/Life on Earth: The Compulsive Communicators
Mon/Not *Necessarily* the News
Tue/That's Dancing
Ⓢ Thu/**Movie:** Ups and Downs
Mon/Fatty Finn
Ⓦ Wed/**Movie:** The Devil to Pay
Thu, Tue/**Movie:** Champions
Fri/Panda's Adventures
Mon/**Movie:** Taro, the Dragon Boy

5:20
⓭ Mon, Tue/Mr. Rogers' Neighborhood

5:30
❺ What's Happening
⓭ Wed, Thu, Fri/3-2-1 Contact
㉛ City Comment
Ⓗ Mon/**Movie:** Skokie
Ⓢ Fri/R.W.

5:45
㉛ News From City Hall

Weeknights, February 19–21 and 24–25

WED., FEB. 19

6:00
❷ ❹ ❼ News
❺ Diff’rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Great Chefs of Chicago
🅗 **Movie:** On the Waterfront
🅢 The Jilting of Granny Weatherall

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three’s Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Rockschool
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** A Passage to India

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Mary
❹ Highway to Heaven
❺ **Movie:** Blacula (1972). William Marshall, Denise Nicholas. A black vampire stalks the streets of Los Angeles.
❼ MacGyver (cc)
❾ News
⓫ **Movie:** Orca (1977). Richard Harris, Will Sampson.
㉑ Murder Most English: Murder Must Advertise
㉛ Moments in Time
🅗 **Movie:** The New Kids
🅝 **Movie:** 1918
🅢 Brothers (cc)

8:30
❷ Foley Square
❾ Family Feud
⓭ The Tripods
🅢 Best of Bizarre 87 (cc)

9:00
❷ Crazy Like a Fox
❹ Blacke’s Magic
❼ Dynasty (cc)
❾ **Movie:** Day of the Assassin (1981). Glenn Ford, Chuck Connors.
⓭ Planet Earth: Gifts From the Earth
㉑ Yes Minister
㉛ Military and the News Media (Part III)
🅢 **Movie:** The Flamingo Kid

9:30
㉑ Father’s Day
🅗 Not *Necessarily* the News

10:00
❷ The Equalizer
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
⓭ ㉑ New York Stateline: Call Governor Cuomo
㉛ Right to Know
🅗 **Movie:** Flashpoint
🅝 **Movie:** Another Country
🅦 **Movie:** The Falcon and the Snowman

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson’s Comedy Classics
⓭ Marcus Garvey: Toward Black Nationhood
㉑ Nightly Business Report
🅢 **Movie:** The Gift (1982).

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 **Movie:** Songwriter

11:45
⓭ The Masters of Disaster

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** Blood Simple

12:15
⓭ Masterpiece Theatre: Mountbatten—The Last Viceroy (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** Ladies of Lust

12:40
❷ **Movie:** Night Moves (1975). Gene Hackman, Melanie Griffith.

12:50
🅢 **Movie:** Hopscotch

1:00
❺ Get Smart
❼ **Movie:** Fair Wind to Java (1952). Fred MacMurray, Vera Ralston.
❾ Joe Franklin
⓫ Comedy Break

1:10
🅗 **Movie:** The Evil That Men Do

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Love Me Tender (1956). Elvis Presley, Richard Egan.
❾ **Movie:** Aunt Mary (1979). Jean Stapleton, Martin Balsam.
⓫ Start of Something Big
🅦 The Doors: Dance on Fire

2:30
❹ Ben Casey

2:45
🅗 **Movie:** The Fury
🅢 **Movie:** The French Lieutenant’s Woman

3:00
⓫ Emergency
🅦 **Movie:** Beyond the Walls

3:30
❹ Ben Casey

3:56
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Kung Fu

4:30
❹ Here’s Lucy

4:50
🅗 **Movie:** Into the Night

5:00
❹ Here’s Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
🅢 **Movie:** Two of a Kind (cc)

THU., FEB. 20

6:00
❷ ❹ ❼ News
❺ Diff’rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting
🅗 **Movie:** Arabian Adventure

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three’s Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅢 Faerie Tale Theatre: Cinderella (cc)
🅦 **Movie:** Mr. Blandings Builds His Dreamhouse

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ **Movie:** Return of the Dragon (1973). Bruce Lee, Chuck Norris.
❼ Ripley’s Believe It or Not! (cc)
❾ News
⓫ **Movie:** Mayday at 40,000 Feet! (1976). Don Meredith, Christopher George.
㉑ The Sandbaggers
㉛ New York Screening Room
🅗 **Special:** The Best of Farm Aid: An American Event
🅝 **Movie:** Ceiling Zero
🅢 **Movie:** Rocky

8:30
❹ Family Ties
❾ Family Feud
⓭ Currents: Teens in Turmoil

9:00
❷ Simon & Simon
❹ Cheers
❼ The Colbys (cc)
❾ **Movie:** Blood Beach (1981). John Saxon, Burt Young. People disappear into the sand of a neighborhood beach.
⓭ Heritage: Civilization and the Jews
㉑ Fade Out: The Erosion of Black Images in the Media
㉛ Only One New York
🅗 **Movie:** The Mean Season
🅦 **Movie:** Tomboy

9:30
❹ Night Court
㉑ This Old House
㉛ Neighborhood Voices

10:00
❷ Knots Landing
❹ St. Elsewhere
❺ ⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉑ Austin City Limits
㉛ On Our Own
🅝 **Movie:** Bread and Chocolate
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson’s Comedy Classics
⓭ The Nadine Gordimer Stories: Dramas of South Africa—City Lovers
㉑ Nightly Business Report
🅗 Buddy Hackett II—On Stage at Caesars Atlantic City
🅢 **Movie:** Turk 182!
🅦 Getting Lucky

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
🅗 **Movie:** The Brother From Another Planet
🅝 **Movie:** The Trouble With Harry

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 Secrets

12:40
❷ **Movie:** The Avenging (1983). Efrem Zimbalist Jr., Michael Horse.

12:45
🅢 **Movie:** Easy Rider

1:00
❺ Get Smart
❼ **Movie:** Quiller Memorandum (1965). George Segal, Alec Guinness.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy

1:55
🅗 **Movie:** The Hotel New Hampshire

2:00
❷ News
❹ Price Is Right
❺ **Movie:** What Did You Do in the War, Daddy? (1966). James Coburn, Dick Shawn.
❾ **Movie:** The McConnell Story (1955). June Allyson, Alan Ladd.
⓫ Lifestyles of the Rich and Famous
🅦 **Movie:** Misunderstood

2:25
🅢 **Movie:** The French Woman

2:30
❹ Ben Casey

3:00
⓫ Emergency

3:30
❹ Ben Casey

3:50
🅗 **Movie:** Losin’ It

4:00
❾ Joe Franklin
⓫ Kung Fu

4:10
🅢 Misunderstood Monsters

4:25
❺ Get Smart

4:30
❹ Here’s Lucy

5:00
❹ Here’s Lucy
❾ News
⓫ Life of Riley
🅢 The Honeymooners . . . The Lost Episodes (cc)

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:35
🅗 Buddy Hackett II—On Stage at Caesars Atlantic City

FRI., FEB. 21

6:00
❷ ❹ ❼ News
❺ Diff’rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ People, Pets, and Dr. Marc
🅗 **Movie:** The Adventures of Buckaroo Banzai
🅢 Joshua’s Confusion
🅦 Selkie the Seal

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅢 **Movie:** The Brass Ring

7:00
❷ ❹ ❼ News
❺ Three’s Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Great Decisions ’86
㉑ Nightly Business Report
🅦 **Movie:** Firestarter

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Misfits of Science
❺ P.M. Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** The Dark Night of the Scarecrow (1981). Charles Durning, Lane Smith.
㉑ ㉛ Washington Week in Review
🅗 **Movie:** Choose Me
🅝 **Movie:** Black Narcissus
🅢 **Movie:** The Keep

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
❾ Family Feud
⓭ ㉛ Wall Street Week
㉑ The Moviemakers: Special Effects—The Magicians

9:00
❷ Dallas
❹ Knight Rider
❺ Merv Griffin
❼ Diff’rent Strokes (cc)
❾ **Movie:** Are You in the House Alone? (1978). Kathleen Beller, Tony Bill.
⓭ Great Performances: Dance in America
㉑ **Movie:** Penny Serenade (1941). Cary Grant, Irene Dunne.
㉛ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part IV)
🅦 **Movie:** A Nightmare on Elm Street

9:30
❼ He’s the Mayor

9:35
🅢 It’s Showtime

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
❼ Fall Guy (cc)

SOLUTIONS TO LAST WEEK'S PUZZLES

F	E	L	I	C	I	T	A	T	E		I	D	E	S
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TELEVISION

⓭ Mark Russell Comedy Special
㉛ Newsview
Ⓗ Richard Pryor Live on the Sunset Strip
Ⓝ **Movie:** That Sinking Feeling
Ⓢ **Movie:** Rope

10:30
⓫ News
⓭ The Billion Dollar Day: An Enterprise Special (cc)
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Sneak Previews
㉑ Nightly Business Report
Ⓦ **Movie:** Raw Talent

11:30
❷ **Movie:** Magnum P.I.: Don't Eat the Snow in Hawaii (1980). Tom Selleck, John Hillerman.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ **Movie:** The Road to Morocco (1942). Bob Hope, Bing Crosby.
㉑ Long Island Report
Ⓗ The Hitchhiker
Ⓢ **Movie:** The Empire Strikes Back (cc)

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-O
⓫ Star Trek
Ⓗ The Joe Piscopo Special
Ⓝ **Movie:** A Canterbury Tale

12:30
❹ Friday Night Videos
❺ Comedy Tonight
Ⓦ **Movie:** Naughty Girls . . . Need Love Too

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break
Ⓗ **Movie:** Bells

1:30
❼ Eye on Hollywood
⓫ News

1:40
Ⓢ **Movie:** Running Brave

1:45
❷ **Movie:** Ladies of Crime (1971). David Janssen, Martha Hyer.

2:00
❹ News
❺ **Movie:** The Disappearance (1981). Donald Sutherland.
❼ Dick Clark's Nitetime
❾ **Movie:** The Making of a Lady (1970). John Mills, Richard Johnson.
⓫ Start of Something Big
Ⓦ **Movie:** Exterminator 2

2:30
❹ Price Is Right

2:35
Ⓗ **Movie:** Christine

3:00
❹ Music City USA
❼ Headline Chasers
⓫ Children Caught in the Crossfire

3:30
❹ Hit City
Ⓢ **Movie:** Tomboy

3:54
❷ Newsmakers

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu
Ⓦ **Movie:** Repo Man

4:03
❺ Get Smart

4:24
❷ **Movie:** Airport 1975 (1974). Charlton Heston, Karen Black.

4:30
Ⓗ Richard Pryor Live on the Sunset Strip

5:00
❹ Ben Casey
❾ News
⓫ U. S. Farm Report

5:05
Ⓢ **Movie:** The Brass Ring

5:30
❾ ⓫ News

MON., FEB. 24

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who
Ⓢ **Movie:** Two of a Kind (cc)

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: David O. Selznick—A Hollywood Legend
㉑ Nightly Business Report
Ⓦ **Movie:** Runaway

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ **Movie:** Annie (1982). Albert Finney, Carol Burnett.
❺ P.M. Magazine Special
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Scanners (1981). Jennifer O'Neill, Patrick McGoohan.
㉑ Brainstormers
㉛ Beats of the Hearts: The Black Music of Brazil
Ⓗ **Movie:** Mischief
Ⓝ **Movie:** Elusive Pimpernel
Ⓢ Robin Hood: Adam Bell

8:30
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Wonderworks

9:00
❷ **Movie:** Blood & Orchids (1985). Part II. Kris Kristofferson, Jane Alexander. (See Sun., Feb. 23, 9 p.m.)
❺ Pre-Awards Special
❼ **Movie:** Crossings (1985). Part II. Lee Horsley, Cheryl Ladd. (See Sun., Feb. 23, 9 p.m.)
❾ **Movie:** The Last Picture Show (1971). Cybill Shepherd, Jeff Bridges, Cloris Leachman. An award-winning film about a boy growing up in a small Texas town in the 1950s and the social attitudes that prevailed.
⓭ American Playhouse: The Adventures of Huckleberry Finn (Part III)
㉛ Playing Shakespeare
Ⓢ **Movie:** Turk 182!
Ⓦ **Movie:** Videodrome

9:30
㉑ Nature: Kingdom of the Ice Bear—The Land Beyond

10:00
❹ TV's Bloopers and Practical Jokes
❺ ⓫ News
⓭ Paul Robeson: Man of Conscience
㉛ Mini Playhouse
Ⓗ **Movie:** The Mean Season
Ⓝ **Movie:** Black Narcissus

10:30
⓫ News
㉑ Profiles of Nature: The Marsh
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Carson's Comedy Classics
⓭ Mystery!: The Adventures of Sherlock Holmes—The Norwood Builder (cc)
㉑ Nightly Business Report
Ⓢ **Movie:** Firestarter
Ⓦ **Movie:** Nightlife

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

11:50
Ⓗ Son of the Not-So-Great Moments in Sports

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
Ⓝ **Movie:** Ceiling Zero

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓦ **Movie:** Blood Simple

12:40
❷ **Movie:** Silent Sentence (1974). Jack Elam, Ruth Roman.

12:55
Ⓗ **Movie:** Reuben, Reuben

1:00
❺ Get Smart
❼ **Movie:** Wing and a Prayer (1944). Don Ameche, Dana Andrews.
❾ Joe Franklin
⓫ Comedy Break
Ⓢ **Movie:** The Gift (1982).

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Born to Win (1971). George Segal, Karen Black.
❾ **Movie:** House of Cards (1968). George Peppard, Inger Stevens.
⓫ Solid Gold

2:30
❹ Ben Casey
Ⓦ **Movie:** Misunderstood

2:40
Ⓗ **Movie:** Christine

2:50
Ⓢ **Movie:** Easy Rider

3:00
⓫ **Movie:** Katherine (1975). Sissy Spacek, Henry Winkler.

3:05
❼ Ebony/Jet Showcase

3:30
❹ Ben Casey

3:55
❺ Get Smart

4:00
❾ Joe Franklin

4:30
❹ Here's Lucy
Ⓢ Fatty Finn

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

TUE., FEB. 25

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Frugal Gourmet
Ⓢ **Movie:** Rocky

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: Life in a Pond
㉑ Nightly Business Report
Ⓗ **Special:** The Best of

Farm Aid: An American Event

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
W **Basketball:** Nets vs. Golden State

8:00
2 **Special:** The 28th Annual Grammy Awards
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 **Special:** Solid Gold Countdown '85
21 We'll Meet Again
31 Mystery!: Adventures of Sherlock Holmes II (Part III)
H **Movie:** The Fury
N Heimat (Parts VI and VII)
S Paper Chase: The Third Year—Decisions

8:30
5 **Movie:** Columbo: Suitable for Framing (1975). Columbo is caught in a case of stolen art and murder. Peter Falk, Ross Martin.
7 Growing Pains (cc)
9 **Hockey:** Rangers vs. Toronto
13 Innovation: Acts of God

9:00
4 Riptide
7 **Movie:** Crossings (1985). Part III. Lee Horsley, Cheryl Ladd. (See Sun., Feb. 23, 9 p.m.
13 Nova: Toxic Trials
21 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
31 **Special:** The Legacy of Arturo Alfonso Schomburg

9:30
31 **Special:** Zydeco

10:00
4 Remington Steele
5 11 News
13 Frontline: Divorce Wars
21 The Price
H The Hitchhiker
N **Movie:** A Canterbury Tale
S **Movie:** Star Trek III: The Search for Spock
W **Movie:** Mrs. Soffel

10:30
11 News
31 Doctor Who
H **Movie:** The Evil That Men Do

11:00
2 4 7 News
5 Taxi
11 Carson's Comedy Classics
13 Apartheid's People
21 Nightly Business Report

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-0
11 Star Trek
13 SCTV
S **Movie:** Rope
W **Movie:** Intruders

12:05
H **Movie:** Choose Me

12:15
N **Movie:** Another Country

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood

12:40
2 **Movie:** You Can't Take It With You (1979). Art Carney, Jean Stapleton.

1:00
5 Get Smart
7 **Movie:** Bengal Brigade (1954). Rock Hudson, Arlene Dahl.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News
5 I Love Lucy
S **Movie:** Mischief
W **Movie:** The Falcon and the Snowman

1:55
H **Movie:** The New Kids

2:00
2 News
4 Price Is Right
5 **Movie:** Danger Route (1968). Richard Johnson, Carol Lynley.
9 **Movie:** PJ (1968). George Peppard, Raymond Burr.
11 Millionaire Makers Home Study Course

2:30
4 Ben Casey

3:00
11 **Movie:** The Farmer's Daughter (1947). Loretta Young, Joseph Cotten. Young won an Oscar for playing a headstrong Swedish girl who fights for a congressional seat.

3:20
S **Movie:** Hopscotch

3:30
4 Ben Casey
H **Movie:** The Fury

3:59
5 Get Smart

4:00
9 Joe Franklin
W **Movie:** Mrs. Soffel

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:10
S Paper Chase: The Third Year—Decisions

5:30
4 Flying Nun
7 Morning Stretch
11 News

5:35
H The Hitchhiker

Weekend, February 22–23

SAT., FEB. 22

6:00
4 Sonrisas
5 Young Edition
7 Greatest Sports Legends
9 David Toma
11 It's Your Business
H **Movie:** O'Hara's Wife

6:30
2 Patchwork Family
4 Hickory Hideout
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
S **Movie:** Star Trek III: The Search for Spock

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 In Depth
11 Voltron
H **Movie:** Iceman

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Scooby's Mystery Funhouse/ABC Funfit
9 Straight Talk
11 Little Rascals
13 Adam Smith's Money World

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
7 Bugs Bunny/Looney Tunes Comedy Hour
11 The Munsters
13 Wall Street Week
S **Movie:** Cynara

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
9 Millionaire Maker
11 Solid Gold
13 John McLaughlin: One-on-One
W **Movie:** Les Miserables

9:30
2 Dungeons and Dragons
7 Ewoks/Droids Adventure Hour
13 Washington Week in Review
31 On Our Own
H Son of the Not-So-Great Moments in Sports

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
9 Lobo
11 Puttin' On the Hits
13 Congress: We the People
31 Body Electric
S **Movie:** Meet Me in Las Vegas

10:30
4 Punky Brewster
7 Super Powers Team: Galactic Guardians
11 FTV
13 Congress: We the People
31 Owl TV
H **Movie:** Turk 182!

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** Barbarosa (1982). Willie Nelson.
7 13 Ghosts of Scooby Doo
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
W **Movie:** The Little Foxes

11:30
2 Astro Minute
4 Kidd Video
7 The Littles
13 Open Mind
31 Why in the World

12 NOON
2 Pole Position
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 Wrestling
13 Frontline: Tobacco on Trial
21 Gourmet Cooking
31 Video Music Box (Part I)
S **Movie:** Midnight Madness

12:30
2 Get Along Gang
4 Spider Man
7 American Bandstand
21 This Old House (cc)
H That's Dancing

1:00
2 Kidsworld I
4 **College Basketball:** Louisville vs. Houston
5 **Movie:** Count Yorga, Vampire (1970). Robert Quarry, Roger Perry.
7 International Players Tennis Championships
9 **Movie:** Prisoners of the Lost Universe (1983). Richard Hatch, Kay Lenz.
11 **Movie:** Prom Night (1980). Jamie Lee Curtis, Casey Stevens.
13 The Shakespeare Hour: Twelfth Night (Part III)
21 Kathy's Kitchen
31 Video Music Box (Part II)
W **Movie:** Reuben, Reuben

1:30
2 Kidsworld II
21 Square-Foot Gardening

2:00
2 **College Basketball:** University of Alabama (Birmingham) vs. Michigan
13 American Playhouse: The Adventures of Huckleberry Finn (Part II)
21 Motorweek
31 World TV Presents
S **Movie:** The Main Event

2:30
21 Gourmet Cooking
H **Movie:** The Empire Strikes Back

3:00
4 **College Basketball:** St. John's vs. DePaul and Kentucky vs. Georgia
5 **Movie:** Strike 4 Revenge
7 Professional Bowlers Tour
9 **Movie:** Exterminators of the Year 3000 (1984). Alan Collins, Fred Harris.
11 Star Games
13 Intercom: Northern Ireland—At the Edge of the Union
21 Cats & Dogs
W **Movie:** Into the Night

3:30
21 Motorweek

4:00
2 **College Basketball:** Oklahoma vs. Duke
11 Dance Fever
13 This Old House (cc)
21 House for All Seasons
31 World Chronicle
S **Movie:** Star Trek III: The Search for Spock

4:30
7 Wide World of Sports
11 Puttin' On the Hits
13 Innovation
21 Owl/TV
31 Cambridge Forum Presents: Japan—The Changing Tradition

5:00
4 Exciting World of Speed and Beauty
5 Mission Impossible
9 Greatest American Hero
11 Fame
13 Nova: The Case of the Frozen Addict
21 German Professional Soccer
31 All About TV
H Son of the Not-So-Great Moments in Sports
W Faerie Tale Theatre: The Princess and the Pea

5:30
4 Super Chargers
31 Cityscope

6:00
2 The People
4 News
5 What's Happening Now
7 News
9 Wrestling
11 Good Times
13 Nature: Kingdom of the Ice Bear—The Frozen Ocean (Part I)
21 Shakespeare Hour
31 Only One New York
H **Movie:** The Aviator
S Tears for Fears: Scenes From the Big Chair
W The Making of The Empire Strikes Back

6:30
2 4 7 News
5 Small Wonder
11 Gimme a Break
31 Eye on Dance

7:00
2 9 News
4 Strictly Business
5 Too Close for Comfort
7 It's a Living
11 The Jeffersons
13 Newton's Apple
21 Wall Street Week
31 Ask Congress
S Robin Hood: The Betrayal
W **Movie:** The Empire Strikes Back

7:30
2 Wheel of Fortune
4 Fight Back
5 Archie Bunker's Place
7 New York Views
9 In Search Of
11 At the Movies
13 Wild America: Cutthroat—Yellowstone River (Part II)
21 Moneymakers V
31 McLaughlin Group

8:00
2 Airwolf
4 Gimme a Break
5 **Movie:** The Maltese Falcon (1941). Humphrey Bogart, Mary Astor.
7 Red Foxx Show (cc)
9 **Movie:** Scavenger Hunt (1979). Richard Benjamin, James Coco.
11 **Movie:** Dog Day Afternoon (1975). Al Pacino, Chris Sarandon.
13 Nature of Things: Great Lakes
21 Heritage: Civilization and the Jews (cc)
31 Mini Playhouse
H Ray Bradbury Theater
N **Movie:** Another Country
S **Movie:** Hopscotch

8:30
4 Facts of Life
7 Benson
31 Looking East

9:00
2 **Movie:** Blade Runner (1982). Harrison Ford, Sean Young.
4 Golden Girls
7 Fortune Dane (cc)
13 Mystery!: The Adventures of Sherlock Holmes—The Norwood Builder (Part III)
21 Planet Earth (cc)
31 Hello Jerusalem
W **Movie:** Iceman

9:30
4 227
H **Movie:** Turk 182!

9:45
S Comedy Closeup B

10:00
4 Remington Steele
5 News
7 Love Boat (cc)
9 Wrestling
13 Film on Film: Brown Sugar (Part III)
21 Splendors of the German Baroque
31 Playing Shakespeare
N **Movie:** Easy Rider
S **Movie:** The Main Event

10:30
5 Black News
11 News

11:00
2 4 7 News
5 **Movie:** The Good, the Bad and the Ugly (1968). Clint Eastwood, Lee Van Cleef.
9 Racing

TELEVISION

11 Tales From the Darkside
13 **Movie:** Sadie McKee (1934). Joan Crawford.
21 Brown Sugar (cc)
W **Movie:** Every Woman Has a Fantasy

11:15
H **Movie:** The Evil That Men Do

11:30
4 Saturday Night Live
7 News (cc)
9 **Movie:** The Companion (1976). Jack Ging, Edith Atwater.
11 The Honeymooners

11:45
2 **Movie:** The Case of the Baltimore Girls (1973). Lorne Greene, Ben Murphy.
7 **Movie:** Terror Out of the Sky (1978). Efrem Zimbalist Jr., Dan Haggerty.

12 MIDNIGHT
11 Dempsey & Makepeace
N **Movie:** The Bay Boy
S **Movie:** After the Fall

12:30
W **Movie:** Confessions of a Young American Housewife

12:50
H **Movie:** Too Scared to Scream

1:00
4 Ghost Story
11 Twilight Zone

1:30
9 **Movie:** The Border Incident (1949). Ricardo Montalban, George Murphy.
11 News

1:40
7 **Movie:** Stage to Thunder Rock (1964). Barry Sullivan, Lon Chaney.

1:55
2 **Movie:** Crime Club (1975). Robert Lansing, Scott Thomas.
S **Movie:** Midnight Madness

2:00
4 Ben Casey
11 At the Movies
W **Movie:** Weekend Pass

2:10
5 **Movie:** Diary of a Madman (1963). Vincent Price, Nancy Kovack.

2:30
11 **Movie:** Chubasco (1968). Richard Egan, Susan Strasberg.

2:35
H **Movie:** The Empire Strikes Back

3:00
4 **Movie:** Dick Tracy Versus Cueball (1946). Morgan Conway, Anne Jeffreys.

3:24
2 **Movie:** The Tradition (1969). Ina Balin, Gene Barry.

3:30
9 **Movie:** The Amazing Colossal Man (1957). Glenn Langan, Cathy Downs.

4:00
S **Movie:** Hopscotch
W **Movie:** Into the Night

4:30
11 One Step Beyond

4:45
H **Movie:** The New Kids

4:53
2 **Movie:** Valley Forge (1975). Richard Basehart, Harry Andrews.

5:00
9 News
11 Life of Riley

5:30
9 Millionaire Maker
11 News

SUN., FEB. 23

6:00
4 Joy of Gardening
5 Black News
9 In Depth
11 Insight
S **Movie:** Ups and Downs

6:30
2 Kidsworld
4 Journey to Adventure
5 Young Edition
7 11 Christopher Close-up
9 New Jersey People
H **Special:** The Best of Farm Aid: An American Event

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Robotech
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour

7:30
2 The People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 Hispanic Horizons
13 Sesame Street (cc)
H **Movie:** Splash

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 It Is Written
11 Frederick K. Price
S The Zertigo Diamond Caper

8:30
2 For Our Times
7 Tiempo
9 Day of Discovery
13 Mister Rogers' Neighborhood

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Josie and the Pussycats
13 Sesame Street
S The Jilting of Granny Weatherall
W **Movie:** Martin's Day

9:30
4 Positively Black
5 Leave It to Beaver
7 Wild Kingdom
9 Point of View
11 Heathcliff
H Fraggle Rock

10:00
4 Essence
5 Dukes of Hazzard
7 America's Top 10
9 Sunday Mass
11 Super Sunday
13 Reading Rainbow
H **Movie:** The Goodbye Girl
S **Movie:** Red Dawn

10:30
2 Face the Nation
4 First Estate: Religion in Review
7 Entertainment This Week
9 Meet the Mayors
11 Three Stooges
13 Family Classics: The Prince and the Pauper

11:00
2 Wall Street Journal Report
4 Meet the Press
5 **Movie:** Tarzan, the Ape Man (1959). Denny Miller, Joanna Barnes.
9 David Toma
11 FTV
13 Wonderworks: Ann of Green Gables (Part I)
W **Movie:** Suspicion

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 World Tomorrow
11 **Movie:** Abbott and Costello Meet Dr. Jekyll and Mr. Hyde. (1953). Bud Abbott, Lou Costello.
21 Wall $treet Week

12 NOON
2 **Basketball:** Los Angeles vs. Philadelphia
4 McLaughlin Group
9 Dr. Schuller
13 Currents: Teens in Turmoil
21 Tony Brown's Journal
H Video Jukebox
S The Honeymooners . . . The Lost Episodes (cc)

12:30
4 Today in New York
7 Eyewitness News Conference
13 Inside Albany
21 **Movie:** Song of Texas (1943). Roy Rogers.
H **Movie:** The Brother From Another Planet

12:45
5 **Movie:** Planet of the Apes (1968). Charlton Heston, Roddy McDowall.

1:00
4 **College Basketball:** North Carolina vs. North Carolina State
7 Like It Is
9 **Movie:** Valley of the Kings (1954). Robert Taylor, Eleanor Parker.
11 **Movie:** Life, Liberty and Pursuit on the Planet of the Apes. (1975). Roddy McDowall, Ron Harper.
13 Firing Line
S **Movie:** Neptune's Daughter
W **Movie:** The Breakfast Club

1:30
7 International Players Tennis Championships

2:00
13 The Billion Dollar Day: An Enterprise Special
21 Japan: The Changing Tradition
31 World TV Presents

2:30
2 **College Basketball:** Georgetown vs. Syracuse
13 The Masters of Disaster
21 The Billion Dollar Day: An Enterprise Special (cc)
H **Special:** The Best of Farm Aid: An American Event

3:00
4 Sportsworld
9 **Movie:** Piranha (1978). Bradford Dillman, Kevin McCarthy. Man-eating fish terrorize a Texas resort.
11 **Movie:** In the Heat of the Night (1967). Sidney Poitier, Rod Steiger.
13 Great Performances: Dance in America
21 Lone Star: A Television History of Texas
31 Kup's Show
S Sunday in the Park With George
W **Movie:** Footloose

3:15
5 **Movie:** Lady in Cement (1968). Frank Sinatra, Raquel Welch.

3:30
H **Movie:** Harry & Son

4:00
13 Heritage: Conversations With Bill Moyers
21 Inside Albany
31 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part IV)

4:30
2 Sports Sunday
7 Wide World of Sports
21 Great Parks of the World

5:00
4 Exciting World of Speed and Beauty
5 Kojak
9 Black Sheep Squadron
11 Fame
13 Heritage: Civilization and the Jews—The Search for Deliverance
21 Undersea World of Jacques Cousteau
31 Mystery!: The Adventures of Sherlock Holmes II (Part II)
W **Movie:** Little Boy Lost

5:30
4 Super Chargers
H Fraggle Rock
S It's Showtime

6:00
2 4 7 News
5 **Movie:** Love and Bullets (1979). Charles Bronson, Jill Ireland.
9 Police Story
11 **Movie:** The Octagon (1980). Chuck Norris, Jack Carter.
13 Planet Earth: Gifts From the Earth
21 McLaughlin Group
H **Movie:** Splash
S **Movie:** Nate and Hayes

6:30
2 4 7 News
21 Adam Smith's Money World

7:00
2 60 Minutes
4 Punky Brewster
7 Disney Sunday Night Movie: The Girl Who Spelled Freedom (1985).
9 Street Hawk
13 Wonderworks: Anne of Green Gables (Part II)
21 Wild America
W **Movie:** Impulse

7:30
4 Silver Spoons
21 Computer Chronicles

8:00
2 Murder She Wrote
4 **Movie:** The Fifth Missile
5 Star Search
9 David Toma
11 Lifestyles of the Rich and Famous
13 Nature: Kingdom of the Ice Bear—The Land Beyond (Part II)
21 Mystery!: Agatha Christie's Miss Marple—The Moving Finger (Part II)
31 From Oregon With Love
H **Movie:** A Passage to India
N **Movie:** Blood Simple
S **Movie:** Tightrope (cc)

8:30
9 Face-off
W **Movie:** The Shining

9:00
2 **Movie:** Blood & Orchids (1985). Part I of II. Kris Kristofferson, Jane Alexander. Drama about prejudice and corruption in Hawaii during the 1930s.
5 Merv Griffin
7 **Movie:** Crossings (1985). Part I of III. Lee Horsley, Cheryl Ladd. A man and a woman, married to others, fall in love aboard a ship during W. W. II.
9 New Jersey People
11 Love Boat
13 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
21 **Movie:** Something in the Wind (1947). Deanna Durbin, Donald O'Connor.
31 Woza Albert!: An Ossie and Ruby Special

9:30
9 In Depth

10:00
5 11 News
9 In the Black: Keys to Success
13 The Shakespeare Hour: All's Well That Ends Well
31 Window on World Television
N **Movie:** 1918
S Brothers (cc)

10:30
5 Sports Extra
9 Meet the Mayors
11 Editor's Desk
21 European Journal
S Best of Bizarre 87 (cc)

11:00
2 4 7 News
5 Taxi
9 World Tomorrow
11 Odd Couple
13 The Tripods
21 Crime File
H Buddy Hackett II—On Stage at Caesars Atlantic City
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** The Breakfast Club

11:15
2 News

11:30
5 Blue Knight
7 News
9 Millionaire Maker
11 The Honeymooners
13 SCTV

11:45
2 Sports Update
7 Sports Special
S **Movie:** The Breakfast Club (cc)

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** Haunted Palace (1963). Vincent Price, Debra Paget.
9 Jimmy Swaggart
11 Star Trek
13 Monty Python's Flying Circus
H **Movie:** Harry & Son
N **Movie:** L'Argent

12:30
4 **Movie:** Woman in Green (1945). Basil Rathbone, Nigel Bruce.
5 Naked City
W **Movie:** Footloose

1:00
2 Barnaby Jones
9 **Movie:** Lost Command (1966). Anthony Quinn, Claudia Cardinale.
11 Tales From the Darkside

1:30
5 David Susskind
11 News
S **Movie:** Purple Hearts

1:45
7 **Movie:** Dragnet (1969). Jack Webb, Harry Morgan.

2:00
2 News
4 Positively Black
11 Star Games
H **Movie:** Songwriter

2:30
4 First Estate: Religion in Review

3:00
4 News
9 **Movie:** Mongo's Back in Town (1971). Telly Savalas, Sally Field.
11 **Movie:** A Lion Is in the Streets (1953). James Cagney, Anne Francis.

3:30
5 World Vision

3:35
S **Movie:** Tightrope (cc)

3:40
H **Movie:** Rider on the Rain

5:00
9 News
11 Life of Riley

5:30
7 Morning Stretch
11 News

5:35
S The Jilting of Granny Weatherall

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80's/CPW **Sponsor Sale**
East Side look on West Side! 1 BR penthouse and 1 BR apartment. 212-239-8721.

Sutton Pl South
NEW ON MARKET
Designer leaves, and you move in. Recently renov 2 BR, w/i closets, 2 bths, whirlpool, fantastic kitc, w/d, form DR, terr, riv vu. 1500 sq ft, must be seen.
Norma Herman R. E. 212-750-0050.

OLD WORLD GRANDEUR AT:
"THE TURIN"
333 CENTRAL PARK WEST
Watch the sunsets from your turn of the century Co-op apt. Rambling layout w/ spacious LRs, & Formal DRs, fully reno'd w/deluxe applcs., incl. w/d, all new cabinetry, orig. wd flrs, & glass French drs.
4BR & maid's- over 2100 sqft -fr $716,415
Low Down Payment
& No Board Approval Necessary!
Call For Appointment
Sales Office Apartment No. 106
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See Offering Plan For Full Terms

26 St/6 Ave
2500 sq ft lux open loft, hi sec bldg, quiet liv'g/wrkng loft facing No, model lge opn kit, berber crptng thruout, sep wrkng ofc & 1/2 bth or addtnl BR. Finc'ly secure co-op. Assumbl lo rate mtge. Mt $562.50, 50% TD. Move right in. Rent/Sale Slashed to $450k. No bkrs. Owner 212-929-1990. Or rent Apt w/o ofc $2250/mo.

60'S EAST 7 RMS
SUPERIOR 7
EXCLUSIVELY OURS
This lovely 7 rm apt is ready to move into w/ease, it has a gracious entry foyer, spacious LR, FDR, 3-4 BRs, 4 baths, fine craftsmanship built-ins, impeccable condition. Quality bldg. Mt $1360 incl utils.
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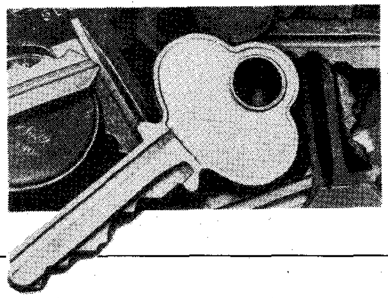
East 80's Madison/5th **6 rooms**
For sale by owner. Classic, spacious prewar elegance. Full service, prestige bldg. Steps from Central Pk, top schools, museums. 2 BR, 3 bths; LR w/wbfplc; formal dining rm, maids rm, EIK. Save brokers fee. Priced in low $600's; maintenance $912. Principals only. 212-883-5369 weekdays/212-348-0439 weekends.

GREENWICH VILLAGE
LANDMARK TOWNHOUSE
EXCLUSIVE
Charming home on lovely tree-lined block boasts the finest in old-world character with 3 wood-burning fireplaces, French doors, wide plank floors, exquisite winding stairway plus all new and modern amenities including 3 full and 2 half luxurious baths, huge gourmet kitchen which opens to dining area/den with sliding glass doors to patio. Master bedroom suite plus 3 additional bedrooms. Spectacular wine cellar, laundry room, central air. In perfect condition, this fairytale home is truly a treasure.

Call: Patricia Mason (212) 691-1400
WILLIAM B. MAY CO.
85 CHRISTOPHER STREET, GREENWICH VILLAGE, N.Y. 10014
ESTABLISHED 1866

IF YOU'RE LOOKING TO BUY AN APARTMENT...



GREENWICH VILLAGE
SPECIAL 1 BEDROOM DUPLEX
Offers dramatic 15 ft. floor-to-ceiling windows in living room. Dining area, large working kitchen, 1½ baths. Great opportunity to be part of established full service pre-war cooperative. $225,000.
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GREAT 2 BEDROOM
Sunny renovated apartment in doorman building. Den, dining room, maids room, 2½ baths. Could make third bedroom. Asking $440,000. Maint. $930. TD 30%.
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30'S EAST (4½ ROOMS)
MURRAY HILL'S BEST!
Excellent 2 bedroom buy. Hi floor, sunny, large living room, dining area, 2 baths plus dressing room in best full service building on Park Avenue. Asks $375,000. Maint. $1,070. Call Today!
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Brooklyn Heights **161 Remsen St**
3 BDRM DUPLEX DELUXE
Sunny, spacious co-op w/wdbrng frplc, greenhouse wndws, priv roofgarden, 2 1/2 bths, dlx applcs, video intercom. 90% Financing OK.
Apt 7C; $265,000.
TIME EQUITIES, INC. 212-206-6044.

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3 New 2 BR, 2 bth Co-ops
SECURITY IS . . .
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- Central A/C and heat.
- Fully equipped European kitcs incl DW, frig w/in-door icemaker & microwave.
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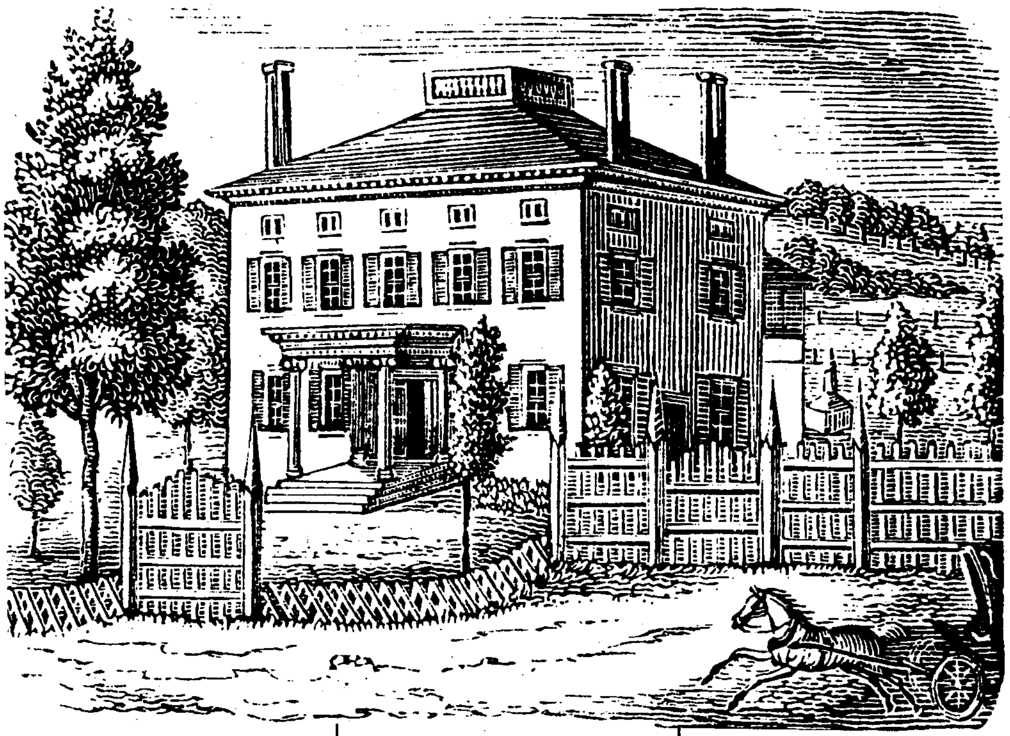
$173,500. Maint. $328/mo.
Owner 718-522-4540

NEW YORK REAL ESTATE



CO-OPERATIVES/CONDOS
Other

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Brand new ski co-ops at the foot of New York's famed Hunter Mountain. Studios from $21,900. Skylight lofts from $28,900. Optional rental plan available. Financing available.

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PRIZE-WINNING STAGE SET?

OVERLOOKS SIGHTS & SOUNDS of SHIMMERING "TROUT WATERS" & Laced by Sky-High Fir Trees. Shrubbed Winding Path Crossed by Brook w/Sitting Bridge, to 2 Bdr, 2 Bth Rustic Custom Low Maint Home Set On & Enfolded by Huge Boulders—Lg LivRm/Stone Fpl, Outdoor/Indoor Sitting Rm, 2½ Acs. $85,000

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Beautiful, Renovated 100 Yr Farmhouse In Catskills Valley. 2 hrs to NYC, 10 min to resorts. 50 private acres, woods, fields, streams, barn. 5 BR, 2 1/2 bath, lg mod cntry kit, ldry, DR, study, lg LR with panoramic view. $142K.

201-284-0485 info/appt.

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Beautiful 3 BR, 2 bth house on full acre in private enclave with beach, pool and tennis courts for residents. $350,000. 212-265-6365/day or 223-3148/eve.

The New York Audience—32.8 percent own a principal residence valued at $250,000 or more. Specializing in Real Estate Display and Line Listings:

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3 BR, 2 bths, modern cedar saltbox, mountain-side vacation home. Cathedral ceilinged LR w/fplc, spacious deck. Panoramic views. Close to skiing, golf, swimming and tennis. Sacrifice at $79,500.

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Closed Sunday **914-586-2696**

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Westchester

Pelham Pelham Manor 29 min NYC

MOTIVATED OWNERS

Offer outstanding, Mediterranean, prestige address, 4 Bdr, 2½ bth, sep maid's quarters, stucco, slate roof. $437,500.

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...less than 1 hr. from NYC! Fabulous Norman/Tudor set on 3 private acres bordered by sanctuary land. Enchanting courtyard with fountain establishes the continental flavor. Massive French doors in LR & DR lead to charming brick terrace. 3 fireplaces, including in the Master Bedroom. 5 BRs in all. Heated pool (w/poolside bar) nestled into soaring rock outcropping overlooks large pond. True country chic in the heart of beautiful Bedford in Westchester.

$695,000

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Other

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Milford **1/2 hrs NYC**

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Once every few years do we get an opportunity to list a home as formidable as this "STONE" year-round residence. Just some of its many features are 3 BR, living room with real blue-stone fireplace, hardwood floors, eat-in-kitchen with appliances, full basement - oversize garage, all set on a beautiful knoll with circular drive. Just too much to list, a steal at $160,000. Total taxes under $1,000.

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LIVING LOFTS FOR SALE/RENT

POHLMANN'S HALL -- RIVER VUS
For rent $700 mo up. 500-1,943 sq ft
OPEN HOUSE SAT 11-4, SUN NOON-3
154 Ogden Ave, Jersey City, NJ

Historic River Bldg.—2hrs/NYC, 5000 sqft, $750/mo. or $120K. 914-336-6100.

OFFICES

75th St and York Ave—Architectural office offers pvt office, conference rm, xerox, a/c. Avail immed. Call 212-734-5600.

ROOM & BOARD

LIBERTY, N.Y.—Country atmosphere. Long-term stay. 914-292-6384.

SUBLETS

East 70's **On The River**
Avail. Mar.1 - Sept.1
Lg furnished studio apt., drmn, fabulous river vus, $899 plus 2 mos. sec.
212-880-0727

Where Do New Yorkers—Look when they're looking for apartments, services or products? They look in the *New York* Magazine Classified. Call 212-880-0735.

Pied-A-Terre. Romantic. E. 50's.— FR-SU pm/SA-MO am. Queen bed, real FP, vu LR&BR sweeps river So. Gd Kitc, piano, bks, stereo, TV. $225/wknd. 212-355-3392.

Sutton Place—2 BR, 2 bths, decorator apt. Sublet available. Lux bldg, 24 hr drmn. Avail 3/86 thru 7/86. $2400 per/mo. 212-265-6365/day or 223-3148/eve.

SUBLETS WANTED

Wall St. Law Firm—Seeks Manhattan sublet for summer interns from May through August. NYM V695, Box 4600, NYC 10163.

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When It Rains, Will Your Summer Weekend Be Shot?

Not if you book The Concord.

If it rains, then the party simply moves indoors. To the indoor pool. Our two million dollar health clubs. Sixteen tennis courts. The disco, the nightclub. And more. Children's Program, Day Camp.

This summer, make your weekends weather proof.

Call about our "HAMPTONS ALTERNATIVE."

800-431-3850. Ask for Carol.

The Concord Resort Hotel,
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RENTING YOUR HOUSE FOR THE SUMMER?

Advertise your SUMMER RENTALS in *New York's* Real Estate Section

$22.25 per line (2 line min.)
or
$280 per inch (display format)

Deadline: Mondays 5 pm.
(for issue on sale following Monday)

AX VI MC **212-880-0732**

VACATION RENTALS

Puerto Vallarta Lux Apartment—Ocean, pool, maid, sleeps 6. 516-829-8980.

Nantucket—Prime Summer Rentals. 2 wk minimum at $1500 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

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Television, Appliance Bargains—New, warranteed. Call for quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens. Call Mon-Fri, 9-5pm with make/model number for our low prices. **Pricewatchers, 718-470-1620.**

ART

Collection Of Old Filmore Posters—(75) in pristine condition. 212-243-5214.

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RENT A MERCEDES
Day, Weekend, Week, Month
SL's & Sedans. We've reduced our rates!
Call anytime: 914-968-8200

BOATS & YACHTS

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212-869-7498

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

July 4th Salute To Liberty—Sail on a tall ship; the Schooner Freedom. Groups to 45, reasonably priced. 212-645-5616.

Skyline Yacht Charters—4th of July '86. Worldwide vacations. 718-816-9227.

Manhattan Yacht Charters—Yachts available July 3 and 4, Statue of Liberty festivities. Complete party and vacation services worldwide. 212-369-2008.

Luxury Yacht Charters—Up to 50 people. NY/Hamptons. Also Liberty weekend cruises and live-on yacht, sleeps 6 for US 1986 Golf Open. 212-679-5870.

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!!! For your next special party !!!
GALA YACHTS
212-645-5195, 212-307-0985

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New York magazine now has direct telephone lines to its sales representatives in order to serve you better! Call Monday-Friday, 9-5.

Service listings: 212-880-0734
Classified display: 212-880-0735

Classified REAL ESTATE
Line listings: 212-880-0734
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Closing date for services and real estate: Monday at 5 PM for issue on sale following Monday. Issue date or "cover date" is one week after on-sale date. Telephone orders accepted with credit card only.

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Contact Ron Stern or Michael Fazio.
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Potsmokers Anonymous®—Call for open house information. 212-254-1777.

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Short Term Psychotherapy Project—3, 6, 9 month programs/free consultation. Village Counseling Center, 212-243-4469.

Paul Gunser, PsyD—CHAMPUS accepted. Man. 212-213-2804/LI, 718-706-4913.

COMMUNICATION/VIDEO

RSVP Video Prod.—Professional packages. Personal/industrial. 201-343-9062.

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IF YOU WANT
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Contact Maurice Carlton 212-880-0735

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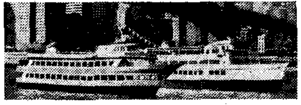

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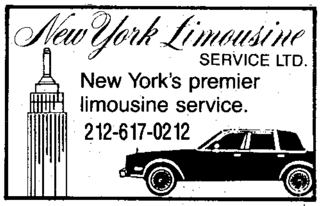

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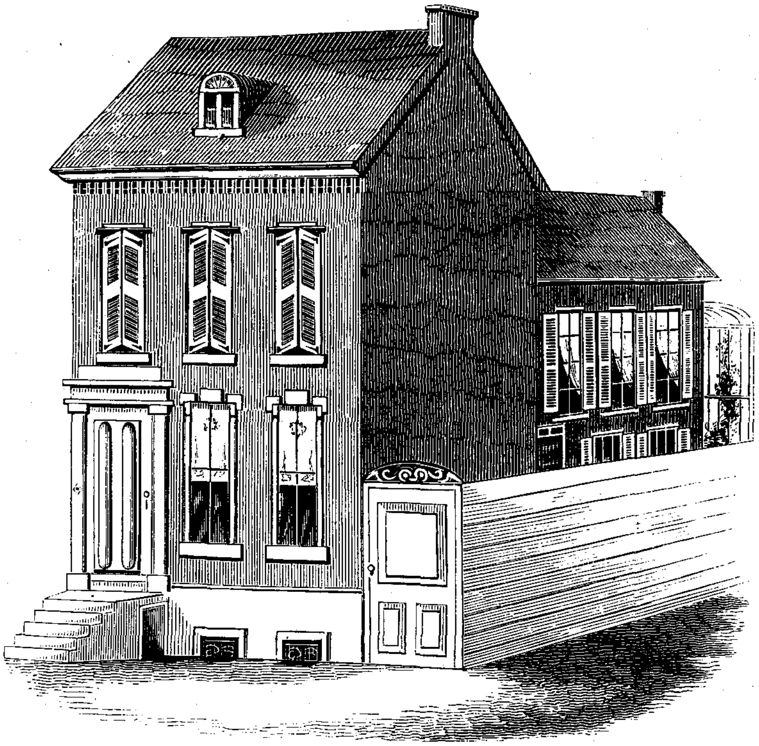
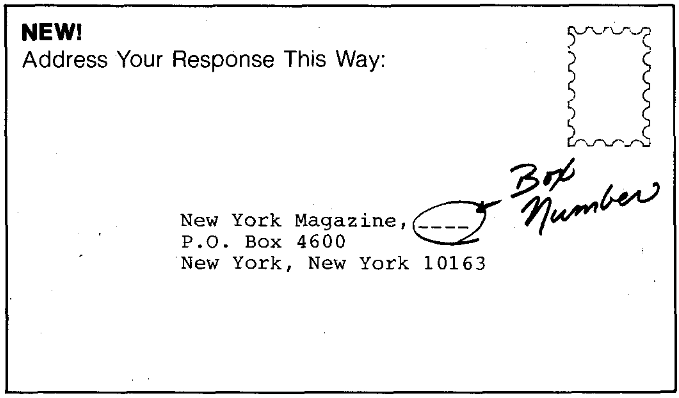


STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-5420. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.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STRICTLY PERSONALS

Former Workaholic—Now ready to lavish on you the love and devotion once reserved only for her business. Successful NY woman, happy, warm, enthusiastic, charming, capable, 39, wants to meet man, mature, secure, successful enough to be caring, nurturing, loving. I like travel, languages, the arts, wine, food, talk. Do you? Letter/phone. NYM G774.

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. Bio/photo/phone. NYM H302.

Man, 39, Single, Idealistic—Loyal, creative, (MD), funny, nice-looking, (5'11", 165 lbs) seeks woman soul mate. Photo optional; appreciated. NYM T049.

Single, White Professional Woman—seeks single white professional male 25-35 to share fun times in favorite places in NY. Respond by 3/15. NYM B058.

Are You A Full-Figured Woman?—If so, then this cute, warm male, 31, would like to hear from you. NYM A473.

Are You There?—My new special friend is 35-45, has great sense of humor, likes to play, good-looking, intellectual, with many interests, responsible and successful professional. He is sensitive, likes to share mutual friends, thoughts, laughter, and fun. If you seek a slim, very attractive blond female with similar qualities, please send note with phone to let me know you're there. NYM B071.

Tender, Loving, Attractive, Cultured Woman—Would share with unattached man in 60's. NYM A439.

Mexican Food, British Humor—And NYC. 28-year-old female adores all three. Seeking tall male with similar tastes. Photo/phone/note. NYM T057.

Successful, Sensitive Male—30, energetic and handsome, sense of humor. Seeks attractive, outgoing professional Jewish female. Photo/note/phone. NYM A455.

Italian DDS, Pelham—31, tall, dark etc., sexy, personality plus, funny, traditional, down-to-earth, simpatico, family man, future daddy of the year, likes sea, ski, sports, piano, paint, oldies, kissing, cuddling, sunsets, long stem roses, child's hug, Sunday Mass. Seeks vivacious, slim, soft, sweet, single sexy Italian, 20-30, classy, fashionable, whose main interests are home/family not career. Cancer likes Pisces, warm smiles, pasta, red lips, Rome, nice legs in heels. No smokers/drugs. No photo, no reply. Parli Italiano? NYM G771.

Down-To-Earth—Never-married, Jewish businessman, 35. Seeks attractive, marriage and family-minded female under 36. Photo/phone/bio. NYM V730.

I Just Left My 71' Sailboat—In Cap D'Antibes on the French Riviera. I didn't meet you there. This summer we're going sailing in the Mediterranean. In the fall we are going to bring her to the Caribbean and spend the winter cruising there. But first I need to meet you. I would like you to be a young, slender, adventurous lady who knows how to laugh, and squeals with delight when she sees porpoises leaping in our bow wave. Someone who would like to share the adventure of a lifetime with a lifetime companion. Now I know you're going to ask "who is this man, and why is he teasing me?" That's not the right question. Don't worry about me; you'll like me. The question is, do you like the concept? If you do, please send me a note, photo and telephone number and I'll do the same for you; then we can each decide if we want to set sail together. NYM T051.

Pretty Brunette—Looking for ideal mate. She is warm, self-confident, good conversationalist. He should be 45-55, caring, supportive and wanting one woman to be very important in his life. NYM B044.

Chemistry A Must—Attractive, petite, vibrant, Jewish woman, 30. Seeking a special relationship with a man of warmth, humor and some pizzazz. Note/photo please. NYM A446.

Superwoman—Looking for Superman. Intelligent (Dartmouth or Ivy League), sincere and good-looking. NYM A460.

Renaissance Man—Whose physical beauty is only surpassed by his inner beauty—seeks slim, attractive woman, 25-35, who is warm, responsive, non-smoker, down-to-earth, with healthy self-image and would enjoy a sophisticated evening via private limousine. Please send photo/note/phone. NYM T047.

Active Upper Class Lifestyle—Jewish corporate exec, 38, affluent, well-educated, handsome and confident. Seeks a Jewish female, 28-34, never married with equal characteristics, and strong identity. Bio. NYM A436.

Likable Research Executive—Good-looking, 49, 6'2", trim, divorced, Jewish, gentle, warm personality, good sense of humor. Easy to talk to, arts-oriented, loves animals, outdoors, Lincoln Center. One-woman man with serious intentions seeking a truly sharing, honest friendship. Please send photo; returned absolutely. NYM T048.

Professional, 42—Seeks Grace Kelly type, for marriage and family. Little white gloves optional. NYM V728.

Sincere, Successful, Demanding—Caring, man, handsome, tall, fit. Seeks a star at attracting men, 5'-5'9", loyal, giving, 23-35. Job not important. Photo. NYM A433.

Successful, Young Exec, 30—With super personality, good looks. Seeks sophisticated, very attractive, elegant woman, 30-45. Must be available for candlelit dinners, sailing and world class travel. Kids okay. Photo/phone/bio. NYM V727.

Late Bloomer—Now in full blossom, this shapely, blue-eyed blond has the time and the inclination for a lasting relationship. Seek similarly inclined, non-smoking male, 35-45. NYM T044.

Renaissance Lady—Lower Westchester, seeks fit, trim, non-smoking, honest, educated, cultured man with humor, sensitivity, old world values, 5'7" plus, 55-65. NYM A503.

Manhattan Marketing Exec—44, marathon runner, sensitive, sincere and attractive. Seeks compatible, sensuous woman, 28-38. Romantic, fit, secure without children. Photo essential. NYM T043.

Savvy, Western North Shore—Businesswoman, 32. Seeks fine, educated Jewish gentleman. Bio/photo/phone. NYM A463.

Distinguished, Rugged, Masculine—Successful, business executive, who is divorced with lovely Brooklyn apartment. Healthy and vigorous at 61. Prefers a feminine, sensual, witty, trim and attractive female under 45. Photo/phone a must. NYM B075.

Armenian, 40ish Female—With new black Mercedes, seeks confident male Mercedes to cruise life's autobahn. Send photo of self/car with note. NYM V712.

Handsome, Secure Male—24, caring, seeks female, 20-28. Photo. NYM G775.

Handsome White Male—Professional, successful, Ivy-educated, 41, 6', 170, very attractive with many interests including ballet, travel, and fine dining. Seeks extremely attractive, intelligent gentile woman, 27 to 32, for lifetime commitment. Please reply with phone, photo or description to POB 8472 NY, NY 10150.

I Had A Dream—He: tall, affectionate, bright, fell in love with me, 34, pretty, 5'7", intelligent, warm, Jewish lady. Always a smile. Photo. NYM A429.

Are You A Leg Man?—I'm a former Pan Am flight attendant, all-American type, 5'7", 44, successful businesswoman. Would like to meet gentile, 44 plus, successful man with a sense of humor, interested in sharing skiing, biking, riding, travel, good restaurants, and movies. Send photo/note/phone. Cherokee Station, POB 20311, NYC 10028.

Pretty, Spirited, Well-Traveled—Media exec will light up your life! I'm multilingual, auburn-haired with green eyes, stylish, mid 30's, a gracious hostess who loves New England, cross-country skiing, and the arts. Seek super-smart workaholic-type gentleman who can also be a warm and cuddly mate. NYM A432.

Surprise Me—Very attractive, poised, Jewish, international marketing exec, 35, with lust for the better things in life wants to meet you if you're a beautiful, slim lady that's full of surprises. Note/photo a must. NYM B042.

Asian Oriental ladies—Please read. This sincere, successful, non-smoking male, seeks affectionate lady for love and marriage. I'm 32, 5'11", 170 lb, green eyes, brown hair, physically fit, easygoing with old-fashioned values. I enjoy the theater, movies and quiet dinners. Send note/phone/photo. NYM B053.

Handsome, Wry, Green-Eyed—Ivy-educated writer, male, 30, demands witty, lithe, articulate, exquisite female, 22-35, for mutual doting in his first ad ever. Photo/note/phone. NYM B054.

Classy, Very Attractive Lady— Tall, blond, 40, witty and successful. If you are a tall, financially successful, white male, 35-50, possessing the spirit of adventure, let's meet. Photo/phone. NYM T052.

Woman With Yacht—Seeks well-anchored man willing to go overboard for caring, cuddling, compassion and challenge of the high seas. NYM T056.

Handsome, Professional Man—26, 6', fun- loving, sincere and romantic, with many interests. Seeks woman, 18-23, to share exciting times and a beautiful romance. NYM A459.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Hello! With Accent English—Attractive, articulate, petite, shapely brunette, 40's, many interests, seeks intelligent mensch, 50's plus/minus, for friendship, sharing, caring. Note/phone/photo. NYM G722.

He Probably Doesn't Read—NY Magazine either. My friend: Auburn-haired, blue-eyed, with great body, and infectious laughter who enjoys rocking, reading, and hiking. Your friend: Genuine 34-43, accomplished, can share interests, and himself. This woman is very special. Do your friend a favor and pass this ad on to him. NYM B038.

Down-To-Earth, 40's, Female Exec—Seeks "one normal guy," not threatened by success. Send photo/note. NYM V713.

One-Man Woman—Looking for an exclusive relationship. Jewess - versatile in interests, independent and looking for interdependence with a versatile gentleman. One of a kind. No chauvinists desired. I am a 40-year-young, desirable woman looking for a romantic, intelligent humanoid, age 40-55. Phone. NYM V739.

Sparkling, Whimsical, Attractive—Slim professional woman; bright, fun, classical music and racquetball lover. Seeks solid, exceptional, divorced man, 37-47, especially from NJ, LI, Westchester, CT, to share her wit and warmth. NYM T053.

Pretty, Spirited, Affectionate—45, verbal, Jewish, divorced woman looking for fun-loving, warm, demonstrative partner for enjoying life. Bio/phone/photo. Non-smoker/NYC man preferred. NYM V734.

Blessed Be— Blond hair, blue-green eyes, 6'0", 175 lbs, 35, male, Sagittarius, magician (no, I do not pull little white bunnies out of big black hats), very handsome, very successful, very rich. Seeks extremely attractive to beyond beautiful witch. (That's right, witch). Blessed be. Photo a must/note/phone. NYM V738.

Caring, Romantic, MD—Seeks warm, bright, attractive Jewish Female, 21-25, to share joys of life. NYM V740.

A Fascinating Lady—Will get you on the go if you're 58-108. Tall, great looking, jazz loving, fun person. NYM T077.

Attractive, Petite, Jewish Female—Seeks professional counterpart, 28-35, Long Islander, for possible relationship. Phone/photo. NYM B068.

Lovely Gentlewoman—Warm, friendly, intelligent, secure. Seeks tall, white, Christian, wonderful man, 46-54. Note/phone. NYM V746.

Single White Professional—Seeks single white professional male, 35-45, to share fun in favorite places in NY. Respond by 3/15. NYM B059.

Penniless European Baron—handsome, witty and charming, 30, 5'6". Seeks attractive, warm and creative all-American type. POB 958. NYC 10156.

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite likes exotic autos and P.J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 24-35 years old and non-smoker. Please send note/photo/phone. NYM A438.

Professional Man—33, Manhattan, wife died last year, wishes to meet nice down-to-earth gal, 21-30. Reply. Photo a must. PO Box 1429, Madison Square Station, NYC 10159.

From Le Cirque To Harry's—Lincoln Center to Covent Gardens, picnics in Central Park to the waters of Montecatini. Charismatic, classy, creative, cultured, charmer, attractive, slim and successful in her own business. Seeks same in gentleman, 45-55, to share all the above and more. Photo/bio/phone. NYM A441.

Attractive Professional—42, seeks man with sense of humor and self. NYM B039.

Handsome, Distinctive, Successful—Romantic, late 40's, Jewish male, NJ shore in search of counterpart to share life of fine dining, travel, laughter, sports. Seeks affluent, educated, beautiful counterpart, 32-41, for storybook ending. Photo/phone. NYM A442.

Pretty Talent Agent—28, seeks warm, affluent man 30-45. Pix/bio. NYM B040.

Stunning Professional Lady—Mid 30's, never married. Seeks successful, attractive man, 32-45, to enjoy theater, ballroom dancing, tennis and candlelit dinners. Must appreciate finer things in life. Non-smoker. Phone/photo. NYM A443.

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind, tall, slim, natural blond beauty to complement my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. Bio/photo/phone. NYM G678.

Opera, Music, Art, Travel—Some of the interests. Intelligent, understanding, considerate, unconventional and amusing - some of the traits. Prerequisite: Jewish mensch, 38-48. NYM A444.

Make The Winter Warmer—With an attractive, 31-year-old, Jewish female, wild about NY, the arts, sports, fine wines and ice cream. If you're a personable, responsible, emotionally stable, humor-loving man, let's build a fire together. NYM A445.

Successful Attorney—Classical music, ballet and arts lover. Attractive, warm, with terrific sense of humor. Seeking attractive, bright, slim woman, 20's-30's, Non-smoker. Photo. NY/NJ. NYM T059.

Outer Borough Professional—Seeks under 5'11", non-smoking, NY area man, 34-50. NYM B043.

I Have Everything—but a companion. If you are a 52-55 Jewish male, warm, mature, wealthy, Ivy-educated, upscale, well-traveled, family oriented and want to help pretty, bright, articulate LI resident, NYC lawyer recapture privileged life lost to divorce, send photo/phone/bio. Overweight or pompous need not apply. NYM A447.

Classy Lady, Pretty—Slender, tall, warm, tender, fun, bright, romantic. Loves music, tennis, beaches, theater, people. Seeks tall, intelligent, successful, attractive man, 50's-60's. NYM A448.

Fabulous-Looking—Slender, green-eyed, fun to be with NY career woman. If you are 40 plus, attractive, sensuous, affectionate, with a wonderful sense of humor, emotionally and financially secure and have the ability to form a lasting love commitment, I would like to meet you. Photo/phone/note. NYM B046.

Adorable Female—27, bright, warm, caring, unspoiled (at times), lover of skiing, museums, movies, NY/CA, is ready for relationship. NYM B047.

Tender, Warm, Attractive Woman—With sense of humor, seeks sincere, intelligent man over fifty to share good times and caring relationship. NYM A449.

Soft But Dynamic—Warm yet accomplished, slim and shapely, radiant lady tackles life with vitality, knows how to be a friend. Enjoys interesting people, the arts, all NY has to offer, the quiet moments of the country. Seeks a successful, sophisticated, tenderhearted man, 38-53, for a committed relationship filled with sensitivity, a sense of humor, spontaneity. Bio/photo/phone. NYM A450.

Unique Male, 42—Handsome, slim and intelligent who has half, but wants it all, will share his half with an exceptional Christian female, 26-32, with a hard head and body to match. NYM A451.

Very Pretty, Blue-Eyed—Jewish and 22, looking for someone exactly like you. He's handsome, successful, an adorable guy, with a great personality. Let's give it a try. Note/photo. NYM A452.

Handsome, Sexy, Romantic— Businessman, 6'3", 200 lbs, 32, honest, caring, athletic, financially secure. Seeks beautiful, slim, leggy, sensitive lady to share the present and possibly the future. Note/photo/phone. NYM A453.

Take Me Out To The Ballgame—Attractive, feminine, sports lover. Seeks male, 32-42, to share travel, theater, fine food. Non-smoker. Photo. NYM A462.

Attractive Executive Secretary—From Brooklyn, white Christian, 32, 5'6", slim, non-smoker, looking for Mr. Right. Must be tall, good-looking and financially secure as I am. Please send photo/phone/note. Looking forward to meeting you. NYM A454.

Wide-Eyed Lady—Attractive, early 30's, warm, 5'6", educated, successful, professional. Interested in travel, arts, dining, dancing, movies, quiet evenings, walks on the beach. Seeks gentleman, 35-45, secure in himself, with good sense of humor, 5'10" plus a must (because my 35" legs are best in heels!) for friendship, leading to greater commitment. Note/photo/phone, please. NYM T058.

Feisty, Fun-Loving Female—Seeking strong, romantic, intelligent Jewish man, 25-33, to share sports, conversation, laughs, love and life. Send letter/phone/photo. NYM A456

Behold One Extraordinary Woman—Tall and sleek in mind, body and character. At 41 am consultant, hiker, jogger, head-turner, learner, music lover and outrageous spirit. You too are a presence, with wild pheromones holding out for magic. Note/image. NYM T042.

Female Art Director—Attractive, 5'5", brown hair, blue eyes. Lives in and loves NYC. Enjoys travel, music (New Order, Furs) foreign movies and a fetish for olives. Looking for Jewish man, 25-30, creative, sincere and sensitive. Fit my layout? Send photo/note. NYM A457.

Let's Talk—If you're a Jewish female, 22-27, attractive, who enjoys quiet evenings as well as a night out, travel, sunsets anytime/anywhere and more. I am a good-looking business executive who is very athletic with a definite tender side. Note/phone/photo appreciated. NYM T060.

Pretty Catholic Professional—32, seeks a similar tall male. NYM B048.

Greenwich CT Romantic—Man, sensitive, athletic, successful, 41, seeks intelligent, independent woman for friendship, passion, commitment. NYM B049.

Pretty, Pizzazz—Woman, 41, entrepreneur, understated. Would like to meet clever, accomplished, rugged, good-looking guy, 40-50. NYM A458.

Catholic Woman, 27—With traditional values, very sincere, very pretty and shapely, MBA. Seeks good-looking, warmhearted, romantic guy with a good sense of humor mixed with a serious side. Hoping for some romance, but some new friends would be nice too. Send photo/letter. NYM T055.

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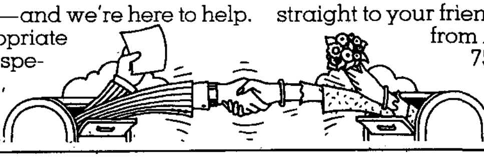

Strictly Personals Gift Certificates are available from $65(that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine,
755 Second Avenue,
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NEW YORK CLASSIFIED

STRICTLY PERSONALS

Bright, Petite, Attractive—Teacher, well-traveled, 40, Jewish, with little opportunity to meet professional men. Seeks fun-loving, intelligent, sensible, well-rounded man, 40-52, with traditional values to share good conversation, theater, dancing, dining and movies. Non-smoker. Bio and or resume. NYM A470.

Transplanted To Chicago—Attractive, slim female marketing exec, 30's, 5'5", Jewish, warmhearted and fun. Seeking bright, single, good-hearted guy, job-secure, 33-45,. For friendship. NYM T074.

Honest, White Woman, 23-29—Needed by white, honest man, 28. Send note and photo. NYM T101.

Warm Jewish Woman—Grown son, Court reporter who loves to share popcorn and hold hands at the movies. Seeks successful, healthy man, mid 40's-50's. Photo. NYM A466.

Join Me In 7th Heaven—Your future soul mate is a dynamic, bi-coastal investor, 33. He is a sweet, sensitive, affectionate, tender, romantic, handsome, non-smoking Jewish prince who seeks to share his heart of gold with a creative, beautiful and intelligent lady who is ready for the real thing. RSVP with letter, phone and photo. NYM T066.

Attractive, Easygoing, Fit, Woman—MBA. Seeks tall, Jewish man with good sense of humor, 27-37. NYM T067.

Innocent and Experienced—Good-looking woman, 42, producer/writer/mother of one, Ivy/European-educated, socially committed, successful, seeks established, adventurous, (com)passionate, marriage-minded man. Photo. NYM B056.

Warm, Elegant Smith College Grad—Slim and lovely at 42, seeks bright, generous-hearted man (single, Christian, under 55), to be my best friend, lover, partner in tennis and life. I'm a writer; love books, skiing, biking, travel; am loyal, caring, never bored. Are you accomplished, adventurous, fundamentally happy, willing to talk and grow? Let's get together! Your nice kids a plus. NYM B057.

Tall, Very Handsome—Editor, soon to be English teacher, 34, Columbia grad, invites beautiful woman to join him and his guitar in Manhattan and family places in Maine and Martha's Vineyard. Photo helpful. NYM T063.

In Search Of The Perfect Shampoo—Attractive, athletic, adventurous, professional female seeks smart, sensitive and sensuous male, 29-39, non-smoker, for companionship and possible long-term relationship. Note/phone. NYM T061.

Petite, Charming Japanese Woman—Warm, sweet, caring, honest, mid-30's, successful, lives in Northern NJ, divorced, who enjoys sushi and life. Seeks similar male to share the life. NYM A461.

Vivacious, Pretty, Hazel-Eyed—Brunette, young 40's professional, loves city dining, country driving. Seeks mature, successful, playful man who can express tenderness as well as strength. Most of all, the capacity to sustain and to want to grow in a relationship. So here I am; where are you? NYM B055.

Sybaritic Author—Distinguished, divorced, attractive. Seeks aristocratic, darkhaired beauty to share earthly delights. Wit and euphony essential. Zaftig doesn't hurt. NYM A464.

Gentleman, 60 Years Young—6'2", 175 lbs, brown hair, blue eyes, builder-developer-investor, would like to meet that special lady, 50-70 years young who enjoys life and would like to share her dreams and ambitions with me. NYM T068.

Attractive, Japanese Descent—Seeks Oriental male, 39-47, smart, secure, marriage-minded. NYM A465

Trivia Nut Seeks Trivia Nut—Jewish male, 60, seeks very attractive, slim, non-smoking Manhattanite, under 50, who would appreciate a relationship with a nice guy. NYM T070.

Sophisticated, Country Bumpkin—Infectious, crackling sense of humor. Packaged quite well. At 37, life is good, I'd like it to be wonderful. Might you be the cause? Looking for a nice man who's given to smiling. NYM A467.

It Pays To Advertise—Ad agency president, good-looking, witty, successful, charming, very intelligent, seeks same in shapely, very attractive, Manhattan lady for friendship and romance. NYM T071.

I Am Man—In search of lady who is an equal, emotionally, physically, mentally. She is 35 plus, trim, petite, athletic, and pretty. I am 5'8", 165 lbs, into tennis and skiing, biking, everything physical and best of all, I'm a romantic. Phone/note/photo. NYM A469.

Affectionate, Stable, Slim, PhD—Psychologist, 5'11", 41, competitive runner into healthy eating seeks fit, very thin, emotionally secure woman for loving, problem-solving relationship. NYM T073.

A Comely Jewish Female—52, desires to meet eligible single male who loves the various good things in life. NYM A471.

See The Doctor!—It will take more than an apple to make the right impression on this talented female Dr. who has everything a secure man could want. If you're smart, sensitive, financially secure, maybe you're perfect for me. Send photo and your brief prescription for a relationship. NYM B061.

Lovely, Feminine Artist—Offers an emotional oasis for a strong attractive man who has successfully mastered the complexities of our materialistic world. I am a very pretty, bright, talented, athletic, witty, human lady, late 30's. NYM A474

Enticing, Successful—Single, white female, 30's, interests antiquing, sailing, culinary arts, weekends in the country. Seeks single male with similar interests for relationship. Photo/phone/bio. NYM B064.

Trim, Pretty Lady—5'7", MA, mid 40's. Seeks tall, intelligent, Jewish man to share fun, warmth, affection and long-lasting relationship. NYM A475.

Sophisticated Man—Seeks attractive, trim, younger woman who needs an older stable man in her life. I am 5'11", athletic, early 50's, very successful, dynamic and non-smoker. Photo/bio NYM A476.

Remarkably Youthful Man, 45—Financially secure, 5'11", good-looking, slim, outdoorsy/appreciates theater, music, travel, commitment. Non-yuppie values/wants young pretty woman to fill surburban NJ house and heart. Must be slim. Photo, please. NYM B063.

Attractive Refined Widow—With cultural interests, will revel in the friendship of a cosmopolitan, empathic, successful, 60's, unencumbered, attractive gentleman. Photo/phone. NYM B065.

Handsome TV Producer—Former newscaster, single, white, Jewish male, 35, 5'11", with New Age bent. Seeks thirtyish beauty of sweet temperament, intelligence, non-smoker. Photo a must. NYM A477.

Female, 30—Never seen Bronx Zoo, Museum of Broadcasting, Aqueduct, Penn and Teller. Wanna go? NYM A478.

Seeking Professional Man—Nice guy with class to 45 - your counterpart/Jewish, petite, pretty, enjoys city and country fun, a shared life. NYM B066.

Elegant, Attractive, Tall, Brunette—Great sense of humor, warm, talented professional, loves theater, movies, and the arts. Seeks nice Jewish guy, 58-65, who enjoys similar activities. NYM T081

One-In-A-Million, Handsome—Fit, blue-eyed, 5'10", 39, professional man of substance and sincerity, enjoys dining and movies, seeking relationship with attractive, fun woman. Photo/bio. NYM G779.

Woman Lawyer—Attractive and feminine, 44, getting slim for high school reunion. Seeks loving, witty, single, Jewish male, up to 50, for added motivation. Open to fantasies of late fatherhood (after the reunion). POB 2080, NYC 10009.

Successful Screenwriter/Producer—Seeks model-quality beauty, French or Italian, 25-32, for movie premiers, world travel and love. Photo please. NYM A483.

Unpretentious But Loaded—Fun-loving industrialist, 5'10", lean, 50's, unreligious Jew with no religious preference. I fly, bike, and am a lousy piano player, love the beach, fireplace and classical music. Photos exchanged with lady in NJ, Manhattan or the Hamptons from early 30's thru early 40's. NYM T084.

Southern CT Professional—Youthful 53, chubby, outgoing. Wants to meet warm, loving, single, Christian man, age 50-65. Note/phone. NYM A484.

Sensitive 38-Year-Old Banker—Who runs the NYC Marathon slowly and shares his Flushing place with his aging Corgi dog is eager to meet a warmhearted woman, 30-35, for a serious relationship. Phone/photo/bio please. NYM A485.

Outstandingly Beautiful Brunette—Former model, now consultant, 5'7", slender, shapely and successful with warmth, class, intelligence and sensitivity. A quality, youthful Jewish Manhattanite, 41, divorced, non-smoking and sophisticated. I enjoy fine dining, dancing, tennis, traveling, music, the arts, and flowers. I seek a very special, tall, good-looking, romantic, non-smoking male counterpart. 36-48, for growing, loving relationship and enjoying the best of life's offerings together. Letter/phone/photo. NYM T086.

Do You Like—Good times, fast cars, dining, dancing and travel? Then I'm for you. Very handsome, successful, 6'1", 185 lb male. Seeks beautiful sexy woman if that's you. Photo/phone/bio. NYM B062.

Sensual Professional—Pretty, gentle, musical, marriage-minded, Jewish, seeks male, 38-48, over 5'9". NYM T072.

Very Attractive 5'1" Dynamo—Late 30's, Jewish, successful in sales, easy to get along with. Seeks single, handsome, outgoing, assertive, secure, businessman or professional. Photo a must. NYM T076.

Anglo-Irish-American—Warm, blue-eyed beauty, tall, slender, mid 40's, divorced, seeks divorced/widowed man, 45-55, well-educated, open, humanist values, good sense of humor, for committed relationship. Note/phone. NYM T075.

Dynamic Lady—Attractive, sophisticated, professional, fun-loving, Jewish, 49, loves music and NYC. Seeks male counterpart, 50-60, for meaningful relationship. Photo/note/phone. NYM G777.

Slim Sensuous Gal—Tall. Seeks successful man, 43 plus, to do it all. NYM V745

Attractive Female Exec—36, 5'8", loves nature, friends, films, theater, woodworking, park walks and long talks. Seeks non-smoking man with integrity, warmth, humor. Bio/photo. NYM T079.

Nice Jewish Guy—26, 6', handsome, enjoys music, movies, NYC. Seeks nice Jewish woman, mid-20's, slim, fit, for relationship. Phone/photo. NYM G778.

You're A Lady—Who has responsibilities and pressures on your job. So have I. You're looking for someone to smooth your feathers and make nice. So am I. I'm a mid 40's, 6', good-looking man looking for a mid 30's, attractive professional woman to smooth and make nice to who will return the care. NYM A468.

Pretty Asian-American Lady—30's, slim, NYC, sensitive, kind. Seeks refined, caring, successful man enjoying long talks, dining out, travel, theater. Marriage-minded. Bio/phone. NYM A481.

Tender Offer—NJ widower, 41, two kids. Seeks merger partner. My assets: 5'11", 170 lbs, blue eyes, brown hair, reasonably attractive, sensitive caring professional. Her assets: 32-38, intelligent, trim figure, warm, sensitive, sensual, ready for long-term commitment. Interests: skiing, conversation, cooking, movies. Photo/note/phone. NYM A486.

North Jersey Exec—55, 5'8", athletic, enjoys good living, wide range of interests. would like to meet an intelligent, attractive, slender, woman, 30's-mid 40's. Photo/phone/bio, please. NYM T087.

If You're Happy—Warm, mature, expressive, and desire a little something extra, a successful, handsome, straightforward Jewish male, 28, awaits your note/phone. Photo, appreciated. NYM A487.

Beautiful, Slim, Classy—Intelligent, female entrepreneur, vivacious, sensitive, late 30's. Seeks successful, secure, witty, kind, romantic Jewish professional, 38-50, for serious relationship. NYM A488.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Ad Agency President—Divorced, 48, warm, caring, romantic seeks happy, slim, warm, loving woman, 34-40, who enjoys dining, dancing, travel, and a meaningful relationship. Photo/phone/note. NYM B080.

Tall-Man Store Shopper?—Tall, interesting, intelligent lady, 47, looking for her Valentine. NYM T082.

Sugar and Spice May Be Nice—But there is nothing wrong with sexy, bright and alluring. Well-traveled, athletic, bilingual, Jewish businessman, 35, 6'1", 190 lbs, looking for attractive, Jewish woman, 25-35, with all the spunk and spice that makes her not so naughty but very, very nice. Photo/letter. NYM T088.

Smashing-Looking—Petite, elegant, humorous, sophisticated French-American widow with established career. Gourmet cook (when she wants to be) sensational hostess with premises to match on Upper East Side. Would enjoy meeting business, professional or retired gentleman, from 50 on, who enjoys all New York has to offer. Must have charm, elegance and intelligence. Recent photo/bio/phone. NYM T089.

Must Be Seen—Guys do I have the gal for you — she's got it all. Beautiful, slim, bright, successful, vivacious, witty, warm, a delight to be with. At home, on land or sea, happy in town or out. Seeking the right Jewish guy, 45-55, caring, affluent, romantic, looking to share the joys of life. Note/phone/photo. NYM A489.

Just For You—A very pretty, green-eyed, slim, 29, Jewish, NJ lady seeking love and happiness with a handsome, independent, 30-35, non-smoker. Photo. NYM B067.

Successful, Handsome Executive—Early 30's. Seeks slender, shapely, beautiful, personable, loving woman, 25-35, accomplished equestrian who loves horses, dogs, and country to share same. Please send letter/photo/phone. NYM A490.

Professional Jewish Man—26, 5'7", attractive, witty, sincere, well read, politically conservative. Seeks bright lady. Photo, please. NYM T069.

Marathon Runner Looking—For a marathon relationship. 30-year-old blond, 5'11", professional loves all sports especially water and snow skiing. Enjoys fine restaurants and wine, fast cars and travel. Seeking beautiful woman to have fun with. Non-smoker. Photo. NYM A491.

Redhead Grad Student—24, wishes to meet non-smoking Jewish female who is intelligent, challenging, fun and attractive. Note/phone. NYM T064.

Scarlett Looking For Rhett—40's, Jewish, professional. Photo/note. NYM B069

Ski With Me—Newly divorced lady, seeks 40-ish plus male to share fun on and off the slopes. Photo. NYM A492.

Caucasian Wants Asian—Must be loving, caring woman, 35-45, maternalistic not materialistic. Am 45, successful, loving, warm, nutty, creative. Photo. NYM A493.

Redhead, Sexy, Attractive—5'2", eyes of blue, 45. Would like to meet Jewish, good-looking, sincere man, 45-60, seeking relationship. Phone/photo. NYM A494.

Attractive Black Professional—Woman, early 30's with good sense of humor and multiple interests, seeks male counterpart with same, between 35-45, race unimportant. Photo/phone. NYM B073.

Slim, Very Pretty, Blond—Jewish lady, 34, 5'5", NYC, likes refinement with a sense of humor. Enjoys all arts, travel, candlelit dinners, dancing. Seeks sincere, intelligent, professional man for meaningful relationship. Photo. NYM A495.

Manhattan Surgeon—Dynamic, good-looking, principled. Seeks woman with Italian background, under 32, very attractive, tall, stylish, feminine and affectionate. A professional (such as teacher, lawyer, PhD, etc) for an exciting relationship possibly leading to marriage. Brief bio/photo, please. NYM A497.

Attractive, Classy Lady—34, enjoys photography, arts, city by day and night, good conversationalist, romantic times and lots of laughs. NYM T090.

Independent Attractive Svelte—Professional Jewish woman, 29, compassionate, a sense of humor, fun, lover of the arts. Seeks professional, well groomed successful, kind, patient, non-smoking Jewish male, 30-38 who enjoys fine dining, dancing, jazz, sunny beaches and long walks in NYC. Photo/note/phone. B076.

To You, That Special Lady—Who is so hard to find, I write here so that I may find you. I'm sincere, loving, caring, 38, young, attractive, in shape. You're 29-35. Photo/phone. Please write. NYM T091.

Nifty Fifty Femme—Seeks monogamous male to share arts, fun. NYM T092.

32-Year-Old Jewish Male—Sense of humor and personality. Successful realtor seeks female relationship. NYM A498.

Where Is That One Man—Who never answers ads? There you are. Lovely lady, 52, 5'7", in CT, smart, educated and sunny. Are you the same? NYM T093.

Handsome, Successful, Professional—Gentleman, 54, enjoys travel, sports, bridge, theater, the arts. Seeks attractive, financially secure lady with similar interests. Photo/note/phone. NYM T094.

Ready To—"Pick myself up, dust myself off and start all over again." Are you? Petite, "39 again," Jewish widow, financially secure businesswoman wishes to meet gentleman (50's plus) who savors life from "A" (Architecture) to "Z" (Zubin Mehta). RSVP with note/bio/phone. NYM A499.

Animal Trainer, Horse Owner—38, 5'10", 190, successful, college grad, handsome, romanticist. Seeks pretty woman, 28-36, slim figure, sensitive, animal lover, sincere, affectionate, for serious relationship. Photo/phone/letter. NYM T095.

Patience Is A Virtue—And so I continue through these ads to search for that special woman to make me whole. She is 21-30, with the sleekness and grace of a cheetah. If I ask her to spell Mississippi, she doesn't ask whether I mean the state or the river. I am 33, and the future owner of a family business. I live and work in NYC. I enjoy traveling, sunsets, hat blocking, and paying traffic tolls. Photo, and hat size will be appreciated. NYM A501.

Florida Exec—43, slim, good looking. Seeks lass pretty, trim, sensual, for friend, lover. NYM A500.

Come To Me—Unique, exciting, sexy, slim, 30-year-old, 5'7", blue-eyed professional with striking good looks, vibrant, playful, witty personality seeks bright, successful, handsome, loving, Jewish male. Photo; will send mine. NYM A502

Not A Yuppie—Editor, 33, single, attractive female. Born CT lives NYC. Seeks male (also single, in his 30's) who's only mildly nervous about commitment. Stable not dull; fun not silly; interesting not nuts. Interested? Write. NYM B081.

Sensitive Single Male—Desires female companionship to share beauties of life (self, nature, ocean, country, good music, good food, good fun) with 44, 5'10", 160 lb, attractive man. NYM A504.

Single Female Professional, 27—Enjoys theater, movies, music, sports and exercising, traveling and fine dining. Seeks single male, 29-35, to share these good times with. He must be intelligent, sincere, honest, no drugs, please. Bio/phone a must. NYM B082.

Young Guy, 21, Great Looking—Nice film director-photographer seeks special girl about the same age. Non-smoker. Photo a must. NYM B083.

Manhattan Transfer—Tall, handsome, California man, 29, recently promoted to NYC. Enjoys outdoors, quiet evenings, laughter and big hugs. Seeks bright, attractive, affectionate woman. Photo/bio please. NYM A505.

Wanted: Lover And Friend—Beautiful professional, financially and emotionally independent, wishes to meet tall handsome man of substance, 38-52. Must live in Manhattan. Bio/photo. NYM B084.

Slender Lady Lawyer—Blond, energetic, 31, literate and expressive is ready to settle down with a lean, tall, kind professional, ardent, fit man of honor. Karateka and Taurus best; no smokers. Photo/phone/note. NYM A506.

Exciting Female—Manhattanite, former photo model, early 50's. Interests, hobbies galore. One-man gal. NYM B086.

Vibrant, Warm, Attractive—Insightful, articulate, blond, blue-eyed, young 40's female, well-read, well-traveled with fabulous humor and style, seeks attractive, stimulating, successful Manhattan male in his 50's, who treasures laughter, is caring, sharing, intelligent and secure. Note/photo/phone please. NYM A507.

Spontaneous Artist—Seeks Jewish man, 26-36, very successful and cultured to share NYC with style. Photo. NYM B088.

How To Tell You How Special—I am? This slender and subtle Jewish beauty, 30, artistic, athletic and trilingual, with warm heart and quick wit, challenged by commitment to love and work, seeks 25-40, non-smoking guy. NYM A510.

Classy Teacher Seeks Principal Man—Vivacious, well-traveled, romantic, extremely attractive, single, Jewish, Jersey female, 36, with a great sense of humor and love of life. Seeks meaningful relationship with warm, sensitive, fun-loving, intelligent, successful Jewish male, 33-43. Note/photo/phone, please. NYM A511.

Healthy Mind And Body—Looking for an equal match: very attractive, giving, successful Jewish woman seeks male, 37-52, with sensitivity, intelligence, success, humor, who enjoys theater, beach, movies, travel, sports, dining, jeans, and "Joy" to share relationship. NYM B087.

Lovely NJ Lady—Slim and curvy, divorced, no children. Are you witty, successful, sensitive, 45-60? Let's talk. Bio/photo/phone. NYM A508.

Stunning, Sincere, Sexy, Successful—Serious but very playful woman, 32, who enjoys the culture of the city, the serenity of the country and the romance of the shore. Seeks a warm, caring, insightful, ambitious, handsome, trim, financially secure, Jewish professional, over 5'10", 29-37, with a sense of humor, to sail into the sunset past life's absurdities. Photo/phone/note. NYM A509.

Just Plain Guy—52, 5'6", Wasp, own small business: needs plain, sensible, non-smoker wife/VP. ASAP. NYM G780.

Shy, Sensitive, Successful—Businessman, 33, tall and slender. Already finished building his career, would now like to build lasting love relationship and family with a young lady who has a slim, model-like figure and whose highest priority will be devotion to her man and family. If you are not a career-oriented workaholic and would like to spend time exploring the world, playing tennis and raising a family, write me a note. Recent photo would be helpful. NYM A512.

Successful Businessman, Low Key—37, Jewish, attractive, very fit, well-traveled and educated, seeks petite, ethical, sensitive lady with upbeat attitude for lasting relationship. NYM G782.

Raquel Welch Look-Alike—(No Kidding!) Desires tall, well-built or more man for friendship, partnership and family. I am 37, 5'7", athletic, successful, caring and a joy to be with! You are 35-45, all the above adjectives and maybe a little macho. Phone/photo/note. NYM B090.

Shy, Reserved And Sensitive—Professional, Italian, male, 37, has career-binged much too long. Looking for a woman to smile and relax with. Will exchange photo/note/phone. NYM G783.

Hey Guys Have I Got—A girl for you! She's tall, lean, attractive, athletic, bright, Jewish and looking to meet a fun-loving guy with same qualities. Please be at least 5'10" and between 26-32. Don't miss out! send photo and you won't be sorry! POB 7641 NYC 10022.

Fairfield County Lady Writer—47, pretty intelligent, pretty funny, (pretty apprehensive), pretty. Seeks similar man. Not pretty. Note/photo, please. NYM G784.

Educated, Traveled Woman, 37—Wishes to meet financially and emotionally secure man, 40-52, interested in marriage. NYM G785.

Jewish Widow, Mid 30's—Pretty, slim, bright, educated, kind, sense of humor, financially secure. Enjoys music, dancing, theater, movies, beach, boats, travel, tennis, golf. Seeks professional or businessman, 39-52, over 5'8", attractive, slim, intelligent, athletic, witty, outgoing, successful, creative, sensitive, non-smoker, non-religious and not afraid of commitment. Phone/photo. NYM A513.

STRICTLY PERSONALS

Delicious Darling Desired—By handsome, athletic, mature, sincere, honorable, considerate, witty, kind, sensitive, extremely successful, Manhattan chief executive. Darling should be under 30, exquisite face and figure, intelligent, honest, warm, impeccable taste, adorable, happy, and desirous of the very best. Photo essential. NYM G781.

Cute, Petite, Attorney—Wants to get down to cases with right family-oriented non-smoker male, 35-45. Photo. POB 20909 Columbus Circle Sta, NY 10023.

NEW YORK REAL ESTATE.
FOR PEOPLE ON THE MOVE.
NEW YORK
MAGAZINE

Successful Businesswoman—53, single, white and a college graduate looking for successful, professional/business, single white male, 45-60, to share movies, theater, music, walks and nature. Note/phone. NYM T098.

Extraordinary Female Desired—By 50-year-old business leader. I am everything mother told you "you deserve", a very special man. Prefer under 35, size 6, dynamic personality, sensational figure, beautiful face, intelligent, witty, responsive, truly adorable and bored with the usual. I know I'm very special. You should be! Clear photos essential for reply. NYM A514.

Damsel Not In Distress—Attractive, Jewish, warm, spirited, young 40's, music lover with penchant for European/Israeli men, seeks great smile on an intelligent, sensitive, terrific guy. NYM T099.

Off-The-Wall But Stable—Male sought who appreciates Ricky Henderson as much as Rickie Lee Jones. I'm 28, love sports, spontaneity, dry humor. Non-smoker. Photo, preferred. NYM B085.

ANNOUNCEMENTS

Seek Guy With Golden Retriever—We met Saturday 2/1 in east 50's walking our dogs. You asked if my newly adopted dog was friendly. He is and so am I. If you're single, please contact me. NYM B041.

Kenny B—It's been 16 years and I still think of you! Edie F. NYM A472.

STRICTLY PERSONALS COUPON

We Offer the Best Rate for the Most Readers

Are you intelligent, warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving, and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing, and special?

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 554

BY MARY ANN MADDEN

Revolutionary Memorabilia: Benedict Arnold, Major André, others. Polynesian drinks served. **TRAITOR VIC'S.**

Juneau's Most Distinctive Eyewear: Snow goggles, sunglasses, prescriptions filled. **THE OPTICAL ALEUTIAN.**

For the Discriminating M.E.: The last word in post-mortem paraphernalia. Conveniently located. Easy terms. **THE LITTLE SHOP AROUND THE CORONER.**

Above, listings from our Small Business Directory. Competitors are invited to invent and describe briefly a justly small business.

Results of Competition 551, in which you were asked to devise game shows for possible use on network television.

Report: The word "host" used as a verb is almost as earwigging as the word "critique" similarly used. Also, as nonexistent. Except, of course, on television. Which brings us to the repeats. BOWLING FOR JOAN COLLINS. YUPPIE CHARADES. THE 90-BILLION-DOLLAR NATIONAL-DEBT PYRAMID. RUTH OR CONSEQUENCES WITH DR. WESTHEIMER. WHAT'S MY SIGN? LET'S KISS RICHARD DAWSON. REAL MONOPOLY. THE NEW YOU BET YOUR LIFE—big prizes, losers are impaled. THE DIVORCE GAME. CELEBRITY BOMBING. In all, an appropriately commercial lot. I'd rather faint than see most of these; the networks will love them. Thank you. Thank you.

First Prizes of two-year subscriptions to "New York" to:

BEAT THE DEVIL. Contestants who have made pacts with Satan attempt to win back their souls.
Eric Levin, N.Y.C.

WHAT TIME IS IT? High-school students must read a non-digital clock.
Gregory Greenberg, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

NAME THAT LUDLUM. Contestants are given the plot and three subplots and must select two Robert Ludlum novels in which each occurs.
Stan Karp, Westfield, N.J.

BEAT THE RAP. (PBS) Contestants are subjected to an endless stream of pledge pitches. Winners get to throw pies at Donna Drewes. Losers must view "The Big Clock." Again.
Angelo Hastings, N.Y.C.

And Honorable Mention to:

NAME THAT FOON. Questions are based entirely on the works of Dr. Seuss.
Jay M. Tischenkel, N. Miami, Fla.

NAME THAT MORAL MAJORITY. Contestants try for prizes as they create new names for Jerry Falwell's organization.
Bob Kopac, Poughkeepsie, N.Y.

FAMILY FEUDAL. Tonight: Churls vs. Villeins. "Name a typical homage required of a vassal."
Herb Martinson, Wheaton, Md.

THE NEWLEY WED GAME. Women compete for Anthony Newley's hand in marriage. Anthony sings "What Kind of Fool Am I?"
Clarita Mrena, Chevy Chase, Md.

MIKE HAMMER'S WORLD OF FLOWERS. Stacy Keach is the soil-smart horticulturist.
Judith Schoenbach, Brandon, Vt.

GO FISH! A big-money game show based upon everybody's favorite card game.
Jeff Tenzer, N.Y.C.
sp. ment.: Mark Wolfson, Spring Valley, N.Y.

PENNIES FROM HEAVEN. Live from the Majestic Theater. Teams of celebrities and contestants compete to accumulate air rights within the theater district.
Charles Birnbaum, N.Y.C.

YOU CAN BE PRESIDENT. Contestants will be asked a series of questions concerning foreign and domestic policy. Winners will be selected to serve as president for a day, or longer if they like the job.
Mitchell Scott Strutin, Harleysville, Pa.

DOMINOES VOBISCUM. New Yorkers watch tales with noted clerics. Spiritually rewarding. Guests: W. J. O'Malley, A. V. McLees.
Marc Doyle, Burke, Va.

JEOPARDY II. Contestants are given the questions and are required to come up with the answers.
Michael J. Edens, Gaithersburg, Md.
similarly: Nikki Rosa, N.Y.C.;
Tim Hanley, N.Y.C.

LOUIS THE WHO. Participants are invited to identify unusual examples of furniture and include any amusing anecdotes.
John Crews Rainey, N.Y.C.

DISCLAIMERAMA. You may already have won cash and/or valuable merchandise. Relatives of employees of the company, its advertising agency, this magazine or competing media, or anyone else is not eligible. No purchase is required. Void where prohibited. We cannot be responsible for items lost or stolen.
Wes Morgan, Maplewood, N.J.

PEOPLE ARE PHONY. But can they fool panelists Clifford Irving, Rosie Ruiz, and Uri Geller?
Scott Martinson, Wheaton, Md.

NAME THAT GOON. Underworld contestants vie for the chance to sing before the grand jury.
David Rutman, Miami, Fla.

WELCOME TO THE CASH BAR. Celebrity guests order rounds of exotic drinks.
Joe Mahoney, Boston, Mass.

WHAT WOULD MARY DO? Contestants attempt to predict how Mary Richards would solve everyday moral dilemmas.
L. H. Foti, N.Y.C.

KITCHEN OF KASH. In order to win big money, blindfolded contestants must taste gourmet dishes and try to identify them.
John Saponaro, Brooklyn
sp. mention: C. Wolfson, Teterboro, N.J.;
K. Hanley, Woodhaven, N.Y.

CABIN FEVER. Guests from South Dakota answer tough geography questions in order to win prizes of vacation trips to the tropics.
Bobby J. Ward, Raleigh, N.C.

THE PRICE IS WRONG. Common household items are awarded to contestants for answering questions other than those asked. Highest scorer may sell his winnings to the Pentagon.
J. N. Koch, Madison, Wis.

HOLLYWOOD TRIANGLES. Win a chance to spend a weekend with a famous couple.
Rebecca Paget, N.Y.C.

STUMP THE HOST. Contestants win valuable prizes. Wink Martindale.
Jay McDonnell, N.Y.C.

ACTING OUT. Families vent their jealousies, anxieties, and fears. Winners receive one year's free therapy (not including August).
Suzanna Stone, Great Neck, N.Y.

POLO FOR DOLLAHS. Upscale contestants in thrilling chukkahs featuring instant replay.
David Chasman, Beverly Hills, Calif.

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GET THE GIGGLES. Contestants provoke laughter from a panel. Host: Patrick McGoohan. Guest: Janis Ian.
Richard DiGiacomo, Eastchester, N.Y.
sp. mention: Grace Katz, Dorset, Vt.

BUDDHIST BUCKS. Celebrities and studio audience must answer Zen koans.
Mark Levin, N.Y.C.
sp. ment.: Bat Yan Paris, Montreal, Quebec

BINGEAU. Game conducted entirely in French.
Renee Katz, the Bronx

THE GAMES PEOPLE PLAY OF THE WEEK. Each show, a new story based on your favorite games, in the tradition of "Clue, The Movie."
David Colby, N.Y.C.

ALL-STAR HANGMAN. Contestants fill in letters to guess the names of hooded celebrities.
M. E. Colby, N.Y.C.

TRUMP CARD. Competitors are placed in rent-regulated apartments in a building overlooking Central Park. The last one evicted by the new owner wins a statue of the Greek king Pyrrhus.
Wayne M. Ozzi, Staten Island

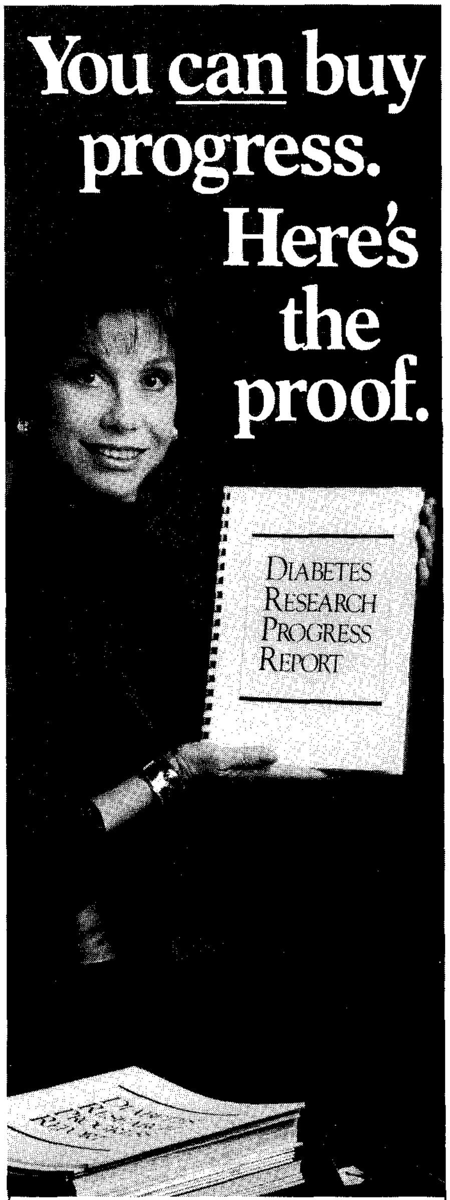
CATCH THE AX. Panel of contestants faces ax-throwing celebrity. Tonight: Ed Ames.
Jack Ryan, N.Y.C.

THE GENG SHOW. Veronica Geng is host to TV's newest and funniest amateur hour.
Ellen Burr, Truro, Mass.

MOTHER KNOWS BEST. Contestants reveal intimate details about themselves to a panel of mothers. The mothers try to make them feel guilty.
T. Nash, Winston-Salem, N.C.
sp. mention: Joel F. Crystal, Scarsdale, N.Y.

And some titles only: CASH COW. BET YOUR PET. PIN THE TAIL ON THE DEMOCRAT. MASTERS BINGO. IRS BINGO. PORNO QUEEN FOR A DAY. BOWLING FOR CONDOS. CELEBRITY HOPSCOTCH. WHAT'S MY WHINE? BAIT THAT TRAPPIST. THE SAFE-DATING GAME 1986. NAME THAT TOME. YOU BET YOUR NOSE. FAMILY FUGUE. CELEBRITY DEATH SENTENCE. ALL-STAR AIR GUITAR. GRAND PRIX PARKING. GUESS MY FACE. NAME THAT STIFF. WHOM DO YOU LOATHE? TROLLING FOR TRUFFLES. NAME THAT VIDEO. RAMBO LOVERS. TRIVIA PER SE. YOU BET YOUR FEET. ROLLING FOR DOLLARS. GONE, BUT NOT FORGOTTEN. GUESS HOW YOU'LL DIE. TELEPROMPTER. NAME THAT FELON. KNIT THAT SWATCH. OOOH, WHAT SMELLS? LET'S GET A DIVORCE. CELEBRITY TEETH. ALL-STAR WHEEL OF CHEESE.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 554, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 28. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 24 issue. Out-of-town postmarks are given three days' grace.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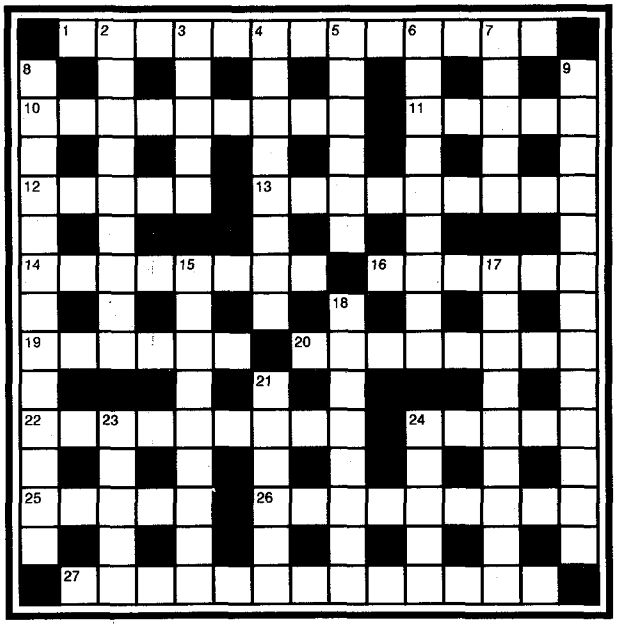
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Carrying the scales; in black? (7, 2, 4)
10 Candid verdict from the umpire quite audible. (9)
11 Knock the drink back—it's fit for a king. (5)
12 Abrupt demolition of trees. (5)
13 Ruined grotto in the marsh is totally neglected. (9)
14 Reads all over the place about a point useful in the working of electricity. (8)
16 Refuse to ply the needle a long time! (6)
19 A painter has returned with waste. (6)
20 New tune can blow the cobwebs away. (5, 3)
22 Take a sundae with your tea? Such a mixture will make you feel sick! (9)
24 On account of the man's got pains! (5)
25 A couple of accountants take nothing from the chocolate-maker. (5)
26 He takes out a one-time vehicle on the farm. (9)
27 What's under the placard is not worth bothering with. (7, 6)



DOWN

2 Changes at the farm have these consequences. (9)
3 Liberal politician in central Wales? (5)
4 Eastern frock that is designed to keep you warm. (4, 4)
5 Take no notice of the gin cocktail or its oriental finish! (6)
6 Conceivably pupils of famous school who break up the ground and cause distress? (9)
7 "For thou wilt lie upon the wings of . . ." (*Romeo and Juliet*). (5)
8 What a game it is that makes party members candidates for Xs! (8, 5)
9 Ron departs with Len for a carefully laid-out vacation spot. (7, 6)
15 Uncompanionable and crowded game? (9)
17 A way to call up, showing little emotion. (9)
18 Sum of money to be spent on a Devon town. (8)
21 A non-drinker in France is witness. (6)
23 Dirty article missing—presumably he gave you money for it! (5)
24 Miss Gardner's coming to tea—stop! (5)

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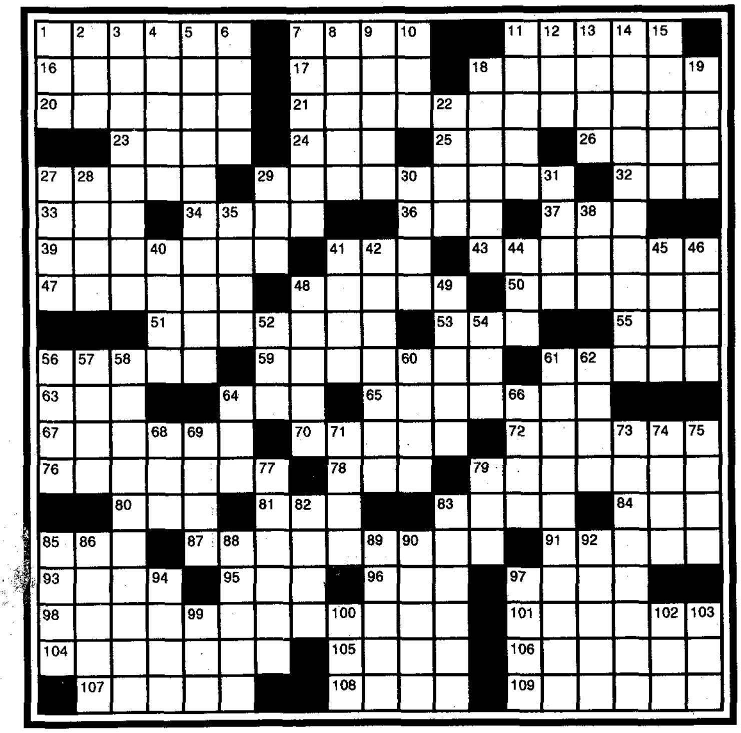
'WISE TO THE OCCASION': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Battle island of WW II
7 Arith.
11 "For —— Have and Are" (Kipling poem)
16 Short of hemoglobin
17 Face-powder shade
18 Describing a Cyclops
20 Kind of camp
21 Simile for the stout?
23 Has another birthday
24 C.S.A. soldier
25 —— -fi
26 Mailmen's tours: abbr.
27 "—— d'Or"
29 Author P. G.'s turnpike stop?
32 Numero of coins in the fountain
33 Ending for novel or hedon
34 Luau instruments, for short
36 CIO's partner
37 White House monograms, 1901–1909
39 May's birthstone
41 Kimono accessory
43 Auction item, often
47 Reason out
48 Unrelieved
50 Reddish brown
51 Doubtful one
53 Scottish John
55 In the past
56 Llama's habitat
59 Croquet-player's ailment?
61 Charon's destination
63 Author Santha Rama
64 Peer Gynt's mother
65 Become fragmented
67 Starry
70 Old-style shoe coverings
72 Compass indicator
76 New Hampshire city
78 Popeye's yes
79 More giddy
80 Tool for Markham's man
81 Scrawny horse
83 Harold of the comics
84 Law: Fr.
85 Browning's Vogler
87 Underside of a pan?
91 Besotted
93 Bryn ——
95 U.N. agcy.
96 Feedbag morsel
97 "Saturday Night Live" segment
98 Unemployed hag?
101 Storefront shade
104 Wonder, et al.
105 Counterfeit
106 Japanese port
107 Beef on the hoof
108 Alternative word
109 Famed animator

DOWN

1 Treat leather
2 Babylonian deity
3 Edited
4 Pamplona pal
5 Donald Duck's quips?
6 "Hamlet" has five
7 Parisian subways
8 Felt rheumatic
9 Chief's people
10 Follower of Attila
11 Writer Nin
12 Ayres who played Kildare
13 Oven for glass
14 Earp's posse?
15 Specialized fisherman
18 Sponge orifices
19 Companion of dem and dose
22 Date-setting phrase
27 Failed a polygraph test
28 Salinger girl
29 Get hitched
30 Landmark musical of 1968
31 Rebuke to Brutus
35 Swiss painter
38 Eve's origin
40 Stratagem
41 Pertaining to the ears
42 Boston section
44 One of the Bobbsey twins
45 Exhort
46 Outfielder Slaughter
48 Pigs' digs
49 Fliers on strings
52 Enemy captives: abbr.
54 —— rule (generally)
56 Sea of Russia
57 Space acronym
58 Bird's song in Holland?
60 Art Deco illustrator
61 Clamor heard on Asian rivers?
62 Did an imitation of
64 Boxing great
66 Place for a banjo, in a song
68 Kanga's child
69 Turn over —— leaf
71 Half a Samoan capital
73 Process of watering down
74 Blum or Uris
75 Composer Satie
77 Where maxi-skirts end
79 Sewn border
82 "Baby Take —— "
83 "Nearer My God —— "
85 Quantities: abbr.
86 Bangkok coins
88 Houston gridder
89 Calculator result
90 Bulletin-board attachments
92 Uses the bell
94 Split apart
97 Pen name of Baronne Dudevant
99 Crapshooter's item
100 Nigerian city
102 Bevan's nickname
103 Like the Nineties



Solutions to last week's puzzles appear on page 110.

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